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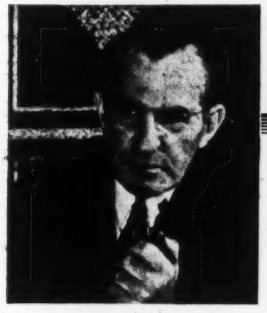

by Victor Jelenko

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Here's a chance to share that art lesson with other teachers. We are going to give you a special opportunity to tell the story of your successful activity. THE INSTRUCTOR for June, 1953, will contain a special oversized art and handwork section, and each project that is presented will be tops of its kind.

Supervisors and teachers of art in elementary grades—and elementary classroom teachers—you are all invited to submit materials, whether you subscribe to our magazine or not. The four best projects will be awarded $50.00 each. The four next best entries will receive $25.00 each. All other entries that are used will be paid for at special rates. Read the simple rules below; then act immediately! Entries must be postmarked by midnight, March 31.

- **Send us your own most original lesson.**
- **Pick one that will be new to most teachers.**
- **Choose children's work for its own spontaneity, rather than its likeness to adult art.**
- **Select samples that will look well together.**
- **Strong contrast of values in paintings, crayons, or black-and-white work will reproduce well.**

RULES FOR THE CONTEST

1. The contest is open to supervisors of art in elementary grades, elementary-school art teachers, and elementary classroom teachers, kindergarten through eighth grade.
2. Projects may be in the field of either art or handwork.
3. All entries must include at least four samples of the children's work and a description of the project—not less than 100 words and not more than 500.
4. All entries must be postmarked by midnight, March 31, 1953.
5. All manuscripts and submitted material become the property of THE INSTRUCTOR; but samples of children's work will be returned after use if requested. Return postage should be sent if you wish the material returned. No material will be used without proper payment.
6. The entries will be judged upon the basis of (1) intrinsic values to be gained from the project; (2) suitability for publication; and (3) art quality of the children's work.
7. Decisions of the judges will be final. In case of ties, duplicate prizes will be given.
8. Address all entries: Instructor Art Contest
   THE INSTRUCTOR,
   Dansville, N.Y.

A FEW POINTERS

We feel that some of the best art work that you display in your school would be very suitable for national recognition. So we have planned this contest where you can send any drawings or handwork of your own choosing for reproduction in THE INSTRUCTOR. These samples will be returned in time for any art show in May, if you desire.

We are interested in work in any medium that will show up well in the magazine. Thin pencil-line drawings and pastel colors are too weak for effectiveness. Handwork need not be made of waste materials, but any such projects submitted should use materials available throughout the country.

Do not plan a lesson just for the contest. We prefer work that was done with no contest in mind, because it will be more spontaneous. The best work is produced without rules.

Else Bartlett
Art Editor, THE INSTRUCTOR

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CONTENTS OF PREVIOUS ISSUES LISTED IN EDUCATION INDEX

Coming Next Month . . .

Our ***Annual Textbook Supplement***—valuable to all teachers and textbook committees

Plays for ***Spring, Easter, St. Patrick's Day***, and ***International Drama Month***, plus a pageful of ***March Poems***

For our Cover, ***Peggy Wickham's "Farm Scene,"*** full of interest for any elementary school child

A Cartoon Page on ***Diesel Engines***, for the young engineers in your classroom

A Fine Unit on ***Sea Foods***, one on ***Using the Telephone***, and a third, for younger children, on ***Birds***

Your Workshop for This Month

ARTICLES, UNITS, AND SEATWORK

Reading Comprehension Seatwork ..... Aleta Roberts Slater 19
Primary-Graders Can Appreciate Color and Textiles—Unit ..... Dorothy Haskins 21
Teaching the Why of Dental Health—Unit ..... Robert Virgil 24
Toothbrush Song ..... Elva Bratton 13
Two Units on Astronomy ..... Margaret Larcombe and Mary Estelle Posso 30
Reading Readiness at All Levels—Article ..... Nila Banton Smith 57
Substitute Teaching Is More Than Baby-Sitting—Article ..... Lorraine M. Murphy 78
Good Citizenship ..... Mary Bet Haymore 79
What Shall We Do with Tommy?—Article ..... Isabelle Marentz 86
We Discover Austria—Article ..... Dorothy Hartzell 88
Farmer Washington Talks over the Radio—Article ..... Ivah Green 90

AUDIO-VISUAL AIDS

Filmstrips to Use in the Classroom ..... Irene F. Cypher 9
The Story of George Washington Carver 15
Here's How Watches Are Made—The Story Behind Things We See Every Day 22–23
February Calendar—Monarch Butterfly ..... Virginia Smith Dryer 27
The Cover Picture—Lincoln Memorial Statue ..... Harriet Garrels 29
New Records ..... Elva S. Daniels 29
Television—Full-Page Cartoon 20
A Picture Story of Booker T. Washington 56

FOR TEACHERS OF SPECIAL GROUPS

The Kindergarten Child
Learning about Brotherhood ..... Gladys M. Cameron 18
Dental Health ..... Marguerite Hetzer 18
Try Folk Songs ..... Lenore Swearingen 18
Five Polar Bears—A Finger-Play Poem ..... Bernice Walz 18
See the Snow Man—Song ..... Phyllis Sena 18
Specially for Slow Learners
The Air Around Us—Unit ..... Malinda Dean Garton 28
Patriotic Nut Cup—Handwork ..... Jane Turner 28
Specially for Rural Teachers
Soil Erosion and Conservation—Unit ..... Mabel King 67

STORIES, SONGS, AND VERSE

Jalok Kept His Promise—Factual Story ..... Eavalyn Webb 26
Mozart's Magic Ring—Factual Story ..... Chester G. Osborne 26
Eskimo Teamwork—Story ..... Alma C. Denny 39
Dennis and the Book—Story ..... Grayce Krogh Bolier 39
On Top of Old Smoky—Song ..... Elva S. Daniels 40
Steamy and Freezy—Story ..... Barbara Fredericks 41
Bettina Has Valentine Trouble—Story ..... Beth M. Applegate 41
Verse for February 42
Out Yonder—Story ..... May Hall Thompson 43
Valentine Present—Story ..... Christine Francis 43
With All Our Hearts—Story ..... Leta M. Wierson 44
Feeding Washington's Men—Story ..... Elizabeth F. Noon 44
"I Pledge Allegiance to the Flag"—Song ..... Marguerite Arabel Wing 45

PROGRAM MATERIAL

Games for February ..... Bernice Walz and Esther Miller Payler 7
Creative Dramatics ..... Ruth Birdsall 31
Possibilities in Dramatic Play ..... Tillie Horowitz 31
A February Program ..... Margaret Hagedorn 31
A Valentine for Grandma—Play ..... Solveig Paulson Russell 32
The Lost Valentine—Play ..... Liane Weber 32
The Promotion—Washington Play ..... Manta S. Graham 33
A Boy Begins to Wonder—Lincoln Play ..... Mary Nygaard Peterson 34

HANDWORK

Suggest Your Own Version of a Valentine ..... Jane Turner 48–49
Party Favors and a Valentine Carrier ..... Stella Wider, Bernice Walz, Sara Nees 50
Valentines for Mother and Dad ..... Helen Wolfe and Frances B. Howe 51
Lincoln Loved Trees ..... Else Bartlett 52
Do You Provide Stimulation for 2 Types of Children? ..... Else Bartlett 53
An Easel That's Easy to Make and Fun to Use ..... Bernice Walz 54
Design Your Own Puppet Stage ..... Ruth Natho 54
Snow Dramatizes Everyday Things and Places! ..... Noel Pearce 55

EDITORIAL COMMENT

A Special Art Contest for You! 1
Talking It Over—Friendly Chats with the Editor 4
From the Other Side of the Fence ..... Hope A. Diffenderfer 6
Brotherhood Week 10
The American Teacher and the United Nations ..... Carlos P. Romulo 17

TRAVEL DEPARTMENT

New Vistas Opened for Me in Europe ..... Letitia M. Frank 60–61
Europe on a Shoestring ..... Margaret K. Zieman 85
Your Next Trip 91

REGULAR FEATURES

Special Events 11
Books for Children—Reviews ..... Christine Gilbert 12
Books for Teachers—Reviews ..... Ruth M. Northway 13
Fifty Years Ago in the Normal Instructor 17
Day by Day for February ..... Esma Hackett 25
Girls and Boys Section—Four Pages of Things to Make or Do 35–38
Your Counselor Service 57
Teachers' Help-One-Another Club 58
Notes for Canadian Readers ..... John Pepper 68
Club Exchange 76
New for You—Things You Can Buy 89
First Class Mail—Letters to the Editor 92

Contributors, Take Note! 8 . . . Let's Laugh, 11
Our Coupon Section, 76, 84, 86, 88, 90, 92

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$.....	$.....	.....	.....
$.....	$.....	.....	.....

FILE INFORMATION ONLY — Please list below relative information for our confidential files

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

Name of Relative..... (Relationship).....
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Name of Relative..... (Relationship).....
Street..... Town..... State..... Occup.....

The above statements are made for the purpose of securing a loan. I agree that if any loan be completed, the U.S. Mail shall be regarded as my agent.

Sign Full Name Here _____ Street Address.....

Town..... County..... State.....

NOTE

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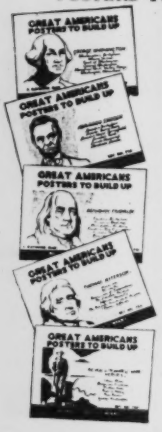

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Talking It Over -

Friendly Chats with the Editor

FEBRUARY is a month of many birthdays, of which the best known are, of course, *Washington's* and *Lincoln's*. Linked with their names in recent years is that of *Susan B. Anthony*, born on February 15, 1820. As Washington helped free the thirteen colonies from the mother country, and Lincoln freed the slaves, so Susan B. Anthony crusaded for legal equality for women. Make sure that your children know the story of this important American heroine.

An interesting letter reached my desk last week. It was from a teacher who is disturbed over taking the Loyalty Oath. She objected to being singled out from her fellow men and resents that any group would so much as question the loyalty of her and her fellow teachers. The writer has a point to be sure, but here are a few others to consider. The singling out of the teaching profession to take the loyalty oath is a tribute to the important part it plays in our American way of life. In the very procedure of declaring your allegiance you are emphasizing the privilege and responsibility of our freedom—and if it's deemed important by those who are working to preserve that freedom, then you are helping to make our nation stronger.

I have a little Jewish friend, a particularly intelligent nine-year-old girl, who is a delight to know. Her parents are devout Jews, and Sheila is being given thorough religious training. When in my home, she bows her head with us at mealtime and gives thanks to the same God. "How does it happen that we believe differently?" she asked once, and my answer was that it was the faith that we were born into. That satisfied her and she seemed content to think that we were different, that the difference was important to each of us, but that it caused no barrier between us.

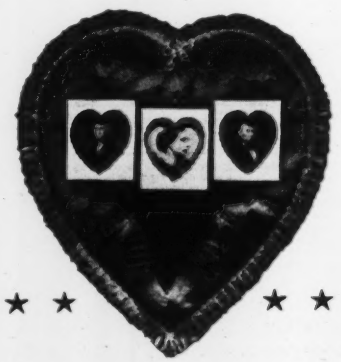
Last year I foolishly asked her if Brotherhood Week was observed in her school. "I don't know," she replied, puzzled. "What is brotherhood?" I didn't have a satisfactory answer, for I was afraid of disturbing the good relationship that was ours. But later it made me think—perhaps we should soft-pedal adult observances with children. We're liable to create problems rather than solve them.

The frontispiece page, with pictures of George Washington Carver *(page 15), recalls one of the favorite stories of our field director,* John Ouderkirk. *John wanted to see Dr. Carver, whom he admired greatly, and so he stopped at Tuskegee Institute. A guide directed him to the George Washington Carver experimental farm and he set out to find Dr. Carver. Unfortunately he was not in his office and no one seemed to know where he was. Being a gardener at heart, John strolled about to admire the farm and got into a most interesting conversation with one of the overalled workers. Not until later did he realize that he had been talking to Dr. Carver himself.*

Last month when the various forms of the magazine were assembled, one form insisted on rumpling up and clogging the machine. Static electricity was causing the trouble and our genial electrician, *Eddie Hilsdorf*, came up with the solution—a wire that carried off the electricity. This morning I watched the assembler again, and it was running lickety-split without any trouble.

Some of my teacher friends seem to have similar trouble now and then in their classrooms. The static electricity from thirty little personalities, plus the teacher's, seems to pile up till the classroom is fairly alive with it. Unfortunately you can't fasten a wire to your room—but regardless of what you're doing and how important it seems, you can have a change of activity and that will help.

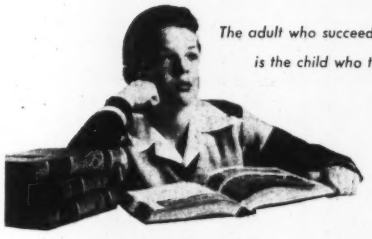
Mary E. Dwen



★ ★ ★ ★ ★ ★ ★ ★ ★ ★

He whistled in the dark...

until knowledge made him unafraid



The adult who succeeds is the child who tries.

Once, on cold winter evenings, this little boy used to walk home afraid of the dark, afraid of mysterious noises that filled the night air. Unknown, unseen phantoms lurked in the shadows, pursued his footsteps. He whistled with stiff lips—the shrill sound made him feel less alone, pushed back his eerie tormentors.

Learning soon taught this boy that the weird sounds were night cries of owls; the crackling footsteps were squirrels and dogs scooting over the leaves; the strange, floating shapes were clouds of mist rising from the ground.

Yes, indeed, knowledge destroys fear; knowledge brings enlightenment and confidence of mind.

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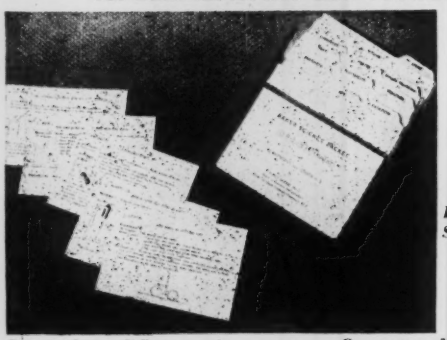

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From the OTHER SIDE of the FENCE

A Parent's Point of View

EDITORIAL COMMENT: The author, a former teacher with a background of fourteen years' experience, retired in the fall of 1952 to have "a full-time fling at homemaking" with her husband and four children.

Now living on Okinawa, she finds that when the children return from school with their stories of classmates, playground experiences, assignments, and teachers, she "sees the school through new eyes."

A Satisfied Customer

HOLIDAY programs are like icing on the cake to our school children. The fifth-grade crowd were perched on the top bunk in our girl's room. Apparently they are expecting something big for February. I wonder whether their teacher has any idea what a bunch of prima donnas they are. I could tell from the conversation that each one sees herself in a star role.

We parents were so pleased with last year's February program. The class did a verse-choir interpretation of the words of "America" and "America the Beautiful." In addition they used a modern selection entitled "Liberty's Torch," which provided the inspiration for scenery.

Have you ever chanted the words of "America the Beautiful"? Try them softly with your class sometime. They're wonderful!

The children stood on three levels at the base of a seven-foot cardboard replica of the Statue of Liberty. The stage was darkened with the exception of Liberty's torch, and colored lights played softly on the group as they spoke. The mothers had made the white choir robes, while the children constructed the replica of the statue and worked out the lighting effects.

Come to Think of It

I've wasted half a school year fussing at home over a problem that should have been taken to the teacher long ago. The last time I sat at the breakfast table telling my husband that teachers should consider how far we live from school when doling out the homework, he said, "Telling *me* about it won't help."

Sort of a curt reply, I thought, but I knew that he was right. So I drove up to visit the school.

We live on Okinawa where there is but one American school, and our children have a forty-four-mile bus ride to school and back each day. When at last they are home in the afternoon, and have practiced their piano lessons, had a bath and dinner, there isn't much time for homework.

I went to the quonset on the hill where Niccole's class meets, and stated the case to her teacher.

"Come to think of it," he said, "I didn't realize that any of the children had such long bus rides."

He told me that he was new on the island this year and was not acquainted with the location of all the housing areas. After our conversation, I believe any work that is brought home in the future will be work that Niccole could have finished in class, or it will be of a remedial nature. We are glad to have that come to our attention.

Just between us over the fence, I'd wager parents anywhere will bless teachers every time they give thoughtful consideration to these questions which may affect home assignments: How far does the child live from school? Does he have necessary home duties? Is he taking music lessons that demand practice time? Does he have someone to help him if the work needs guidance? Will his health permit additional schoolwork?

A Pat on the Back

Praise is surely in order for the teacher whose inspired teaching finds its way into the hearts of our children. The teacher who can paint pictures with words is indeed an artist. Such a one is Pieter's first-grade teacher.

Pieter is left-handed, and like many other left-handed youngsters, he was making letters in reverse form. I suppose the downstrokes are very important in manuscript writing, for they form the pattern of uniform slant and height. Therefore, having noticed that he was making upstrokes in place of downstrokes, I told him what he should be doing. But telling is not enough to impress a six-year-old.

Later I noticed that he had corrected his error. When I showed my approval, he said, "I do it this way now because my teacher says your pencil writes prettier if you put it at the top of a space and let it work to the bottom."

Make the Shoe Fit

The odor of popcorn brought our neighbor, Kenny, into the kitchen this afternoon. He is in fourth grade. Between munching corn, he showed us a geography workbook question that was bothering him. It read, "The growing season for plants is from —— to ——."

Here in Okinawa the growing season is the year around, but the workbook was printed in Kansas. To check with the text, the answer had to be, "The growing season is from *the last frost of spring* to *the first frost of fall.*" Poor Kenny! He has never seen frost!

Hope A. Diffenderfer

Games for February

Bernice Walz *suggests these games for Valentine Day.*

King and Queen of Hearts

Hide colored hearts around the room. At a signal the children look for them. Give 2 points for red hearts, 3 for white hearts, 5 for pink hearts, and 1 for hearts of any other color. When the children total their scores, the boy and the girl with the largest scores become the King and Queen of Hearts. Place crowns on their heads.

Mend Your Hearts

For thirty-two children, make eight hearts of varying sizes. Cut each into four irregular-sized pieces and place in a box. Hand one piece to each child. At a signal, the children try to find the matching pieces of their heart, making groups of four children each. The first group to complete a heart wins.

Valentine Makers

Give each group of four children a large sheet of paper and an assortment of scraps for decoration from your classroom scrapbag. Set a time limit of ten or fifteen minutes for making valentines. Let the class vote to determine the most successful valentine.

Walk My Valentine

Place large paper valentines on the floor. Players line up at the end of the room farthest from the door. Place a smaller heart on the door to mark the goal. "It" stands in the front of the room with eyes closed and says, "Valentine, valentine, on the floor. Who will be first to reach the door?"

The players begin *walking* toward the door and try to be standing on a heart when "It" says *Halt* and opens his eyes. Only four children can stand on any one heart. All others must drop out of the game. "It" repeats the question and the *walking* continues toward the door until one player touches the goal.

Esther Miller Payler's *games to play on Washington's Birthday are suitable for grades four to eight.*

George without Washington

This game is excellent to make everyone laugh. The leader gestures, makes faces, raises and lowers his voice, while telling the group he wants each one to say: "George without Washington." The trick is to say "George" without saying "Washington." There will be lots of fun before the proper answer is given. The motions, faces, and voice changes mean nothing except to distract the players.

Charades

Pupils are divided into groups with a leader for each. Some experience from Washington's life is acted out—crossing the Delaware, the surrender at Yorktown, or Washington as a surveyor. The others guess the scene.

Cherry Bounce

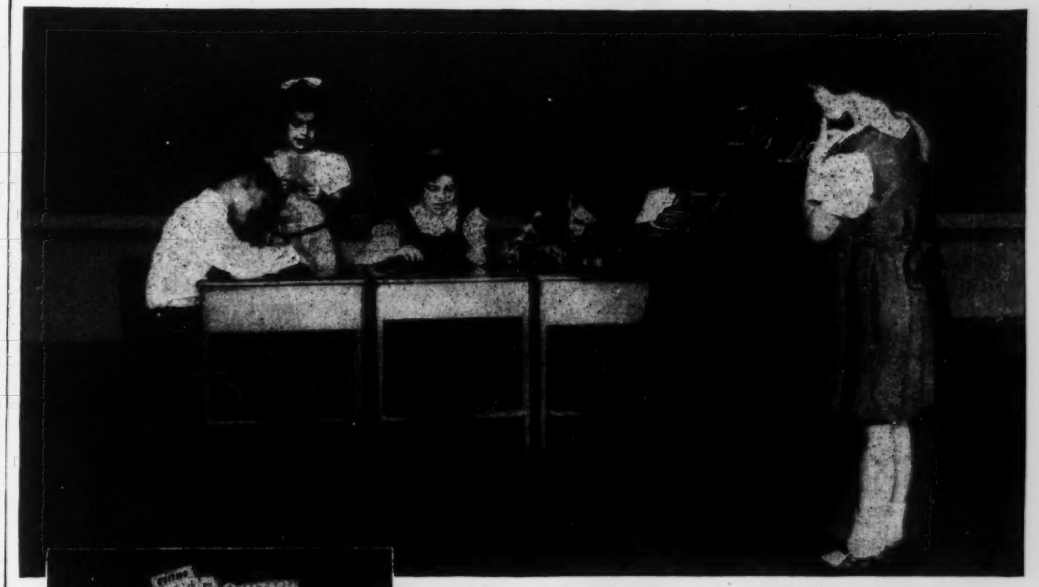
An empty milk bottle is placed on the floor in front of the player. Holding a bowl of candy cherries in one hand, the player picks out a cherry and tries to drop it into the bottle. The player must stand upright and not bend at waist or knees. The object is to get the most cherries into the bottle in a given time.

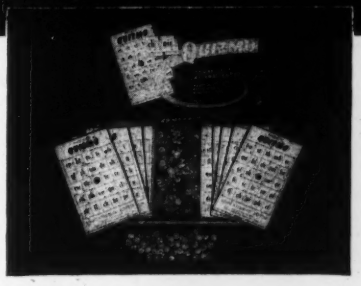
Cherry on a String

A candy cherry is placed in the middle of a long clean string or thread. Two girls or boys are chosen as partners. At a signal, with hands folded in back of them, the partners chew the string. The one reaching the cherry wins it to eat.

"These same games can be adapted for Lincoln's Birthday," says the author.

Game 1—Say "Abraham without Lincoln." Game 2—Charade scenes: Lincoln signing the Emancipation Proclamation, splitting rails, tending store, or debating with Stephen Douglas. Game 3—Change name to "Cabin Food" and drop beans into the bottle.





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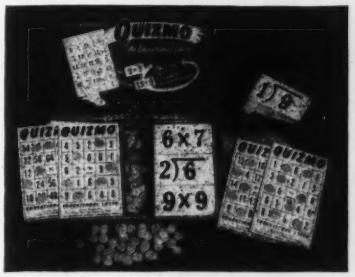

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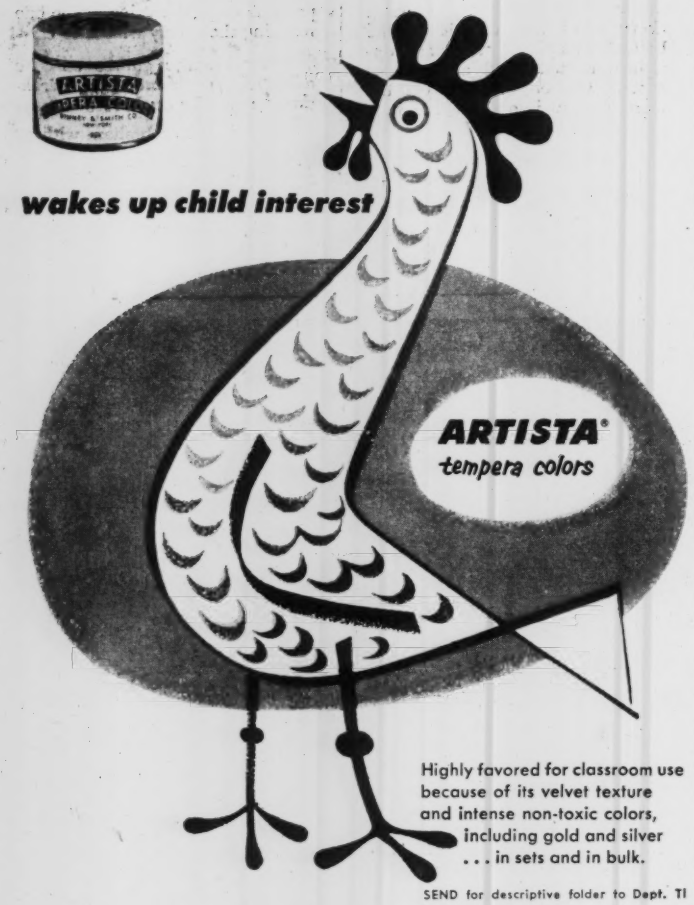

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Contributors, Take Note!

We are desirous of increasing the number of teachers who are sharing their ideas, plans, and devices through our columns. When you complete a unit or play or handwork project, or try out an original game that is successful, why not send it to us so other teachers may benefit from it?

How to Submit Material

1. Use double-spaced typing on one side of 8½″ x 11″ paper. (Keep a carbon copy for yourself.)
2. State number of words in manuscript.
   Primary stories: 400–800 words.
   Upper-grade stories: 1000–1200 words.
   Articles: 1500–1800 words.
   Units, plays: not more than 2000 words; preferably less.
3. Type name and address on each page. Use your given name. Please indicate *Miss, Mrs.,* or *Mr.*
4. State teaching position (grade or subject, name and location of school).
5. If you are sending drawings, photographs, or samples, be sure to pack them properly. Place name and address on back of each item.
6. Submit seasonal material *five months in advance* of month it can be used (by January first for June issue).
7. Enclose postage for return of samples and manuscript if unused.
8. Mail all contributions postage prepaid to The Instructor, Editorial Department, Dansville, N.Y.
9. Refer to specific directions given in the departments when submitting contributions to "Let's Laugh," "Girls and Boys," "Teachers' Help-One-Another Club," and "John Pepper's Notes for Canadian Readers."

The Editor's Angle

1. Contributors should *not* submit a manuscript to more than one editor at a time. If a contributor wishes to send his manuscript to a second editor, he should check with the first editor to determine whether it is being considered for immediate publication and if not, obtain its release.
2. Although we pay for all material used we do not quote prices or promise acceptance before examining it.
3. All manuscripts are carefully considered.
4. It is not possible to comment on contributions returned.

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FILMSTRIPS to Use in the Classroom

Recommended by

IRENE F. CYPHER

Administrative Officer, Film Library, and Associate Professor of Education, New York University

ONE thing that has always been of great interest to us is the wide range of reaction to the same materials. This has been taken for granted in the case of books, but it seems to surprise some that a film or filmstrip appeals to adults and children in different ways. We should bear this in mind and vary the technique of using filmstrips in accordance with the special needs of the individuals.

Vary the way you introduce the filmstrip into a lesson situation as well as the follow-up comments and discussion. Take advantage of all the possibilities offered by the filmstrip subject matter and you will come closer to meeting the needs of *all* your pupils.

***Jam Handy Organization*, 2821 E. Grand Blvd., Detroit 11.**

Here are two new series of particular interest because of the subject treatment. In "Introduction to the Globe" (5 strips in color) simple, basic facts about the globe as a representation of the earth are told in easy language. Constant reference to the globe makes it evident that the filmstrip is intended for actual correlation. This is good because filmstrips used with other types of visual materials provide richer learning experiences. For early elementary grades. ($19.50 per set; $4.20 single strip.)

"Seasons, Weather, and Climate" (5 strips in color) presents good resource material for a subject of perennial interest—weather and climate. The series includes *Our Earth in Motion, The Sun and Our Seasons, What Is Weather? What Makes Weather? Climate.* Charts and diagrams show the rotation of the earth and how this affects seasons; how temperature, humidity, wind, and precipitation affect weather; how weather and climate influence our lives. Good for elementary and junior high school science and social studies. ($26.40 per set; $5.70 single strip.)

***Commission on Jewish Education, Union of American Hebrew Congregations*, 838 Fifth Ave., New York 21.**

While some of these interesting new filmstrips are best suited to religious schools and educational groups, one impressed us as having value for social-studies classes in any school. *The Jews Settle in New Amsterdam—1654* tells the story of the settlement of the first group of Jewish pioneers on the shores of America. The presentation is interesting, and the color is excellent. There are no captions; descriptive information is supplied in a manual and also on a record. For upper grades and junior high school. ($7.50 for strip and manual; $1.25 for recorded narration.)

***Young America Films*, 18 E. 41st St., New York 17.**

In "Folk Tales from Many Lands" (6 strips in color) the story characters are portrayed by Suzari Marionettes. The stories about Germany, Spain, Czechoslovakia, Italy, and China can be used in a wide variety of situations, from story hours to social studies. Folk tales have too long been considered only for young children. These stories including the age-old favorites *Pinocchio* and the *Goose Girl,* as well as newer tales, such as *The Five Chinese Brothers, Clever Manka,* and *Tinker and the Ghost,* will appeal to pupils in intermediate and upper grades. ($30.00 per set; $6.00 single strip.)

The same company offers "The Great Explorers" series in color, in two sets of six strips each. Incidents in the lives and travels of twelve explorers including Cabot, Cortez, Drake, De Soto, Lewis and Clark, Hudson, and others show the pioneering journeys that helped to open the Western Hemisphere. Emphasis is placed on what the journeys meant to the world as a whole and how the course of history was affected. For elementary-school social studies. ($30.00 per set; $6.00 single strip.)

***Society for Visual Education*, 1345 West Diversey Parkway, Chicago 14.**

"The Holiday Series" in color is appropriate at this time of year. Separate titles include incidents in the lives of such historically important men as George Washington, Abraham Lincoln, Andrew Jackson, Thomas Jefferson, and Theodore Roosevelt. This type of filmstrip seems most useful when shown to provide background material on which to base other lesson activities. The interest which is stimulated should be carried into further study and research. For primary and intermediate grades. ($5.00 single strip.)

***Eye Gate House*, 2715 41st Ave., Long Island City 1, N.Y.**

"The Story of Houses" (9 strips in color) presents homes built by Dutch, Arabian, American Indian, Greek, Chinese, Japanese, East Indian, Eskimo, pioneer settlers, and modern man. There is considerable value in this series as material for use with craft and other construction projects. For intermediate grades. ($25.00 per set; $4.00 single strip.)

Filmstrip Reference Sheets

Filmstrip Reference Sheets No. 1 and No. 2 are still available. If you would like a copy of one sheet or both, send a stamped, addressed envelope to Dr. Irene F. Cypher, Editorial Department, *The Instructor,* Dansville, N.Y., specifying which you want.

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I DON'T think my pupils are intolerant," a teacher may say to herself when confronted with the invitation to 'do something about' Brotherhood Week.

"Nobody in my predominantly Christian class thinks of Billy Rosen as any different from the rest. And even if the children thought of him as Jewish, they have no background for feeling that a group represented in their midst by Billy's warmhearted family is alien to them.

"When the Wilbur twins had been in school a month, someone asked Judy Caldwell where the Negro children lived. Judy didn't know whom they meant. Black skin was a novelty at first, but had long since ceased to be significant."

It's true that in many communities racial and religious differences do not present problems. Intolerance is a human failing, however, and it is likely to crop out in some form or other in almost any group. If racial and religious barriers have not been built up, economic and social ones may exist. The teacher, particularly if she belongs to the same economic level as most of her pupils, may not even recognize the discrimination being made against children of lower (or sometimes higher) income brackets. What is this but intolerance?

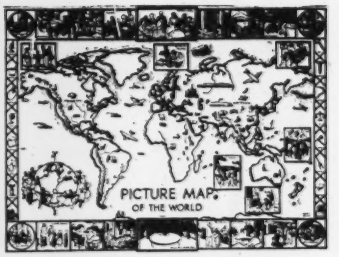
Every teacher would do well to read *Bill and His Neighbors,* by Lois Fisher (Houghton Mifflin, 1950). Illustrated in extremely clever cartoon style, the book presents clearly how prejudices develop and how disastrous can be the results.

The central character, a high-school boy named Bill, develops a prejudice against men who wear mustaches and all their relatives. Of course the mustache-wearing as the minority-group symbol was selected deliberately to high-light the pointlessness of all excuses for prejudice.

Best of all, this book suggests constructive measures that people can use to recognize and overcome their own prejudices. Elementary-school teachers will see plenty of ways to adapt these ideas to the needs of younger children.

Don't let Brotherhood Week go by unobserved. Root out intolerance in whatever form it exists. Find some way to convince your girls and boys that each child in the group has an important role to play. A child who learns to understand his own reactions and to appreciate someone toward whom he has felt superior or inferior is likely to grow into an adult who sincerely regards all men as brothers.

Prejudice is not held against people because they have evil qualities. Evil qualities are imputed to people because prejudices are held against them.
—*Marshall Wingfield*



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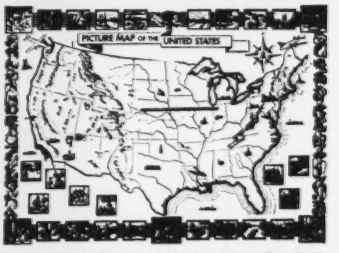

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This richly bordered picture map shows colorful scenes of Mexican life. The insert sheet contains interesting descriptive text and cutouts to be crayoned and mounted on the maps.

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Let's Laugh

The bright remarks that children make are a source of pleasure to all of us. Do you know an amusing one? Send it to us, and if it is published, we will pay you one dollar. All items should be typed or written in ink, one item to a sheet. Your name and address should appear on each sheet. Be sure to use your own first name. Mail all items to: Let's Laugh Department, THE INSTRUCTOR, *Dansville, N.Y. Contributions for this column cannot be acknowledged nor can they be returned if we are unable to use them. However, items not heard from in six months may be considered rejected.*

The day the first-grade class finished reading their first preprimer, six-year-old Marlene said happily, "It certainly didn't take very long for me to get my education."

ETHEL HULSLANDER
Dillon, Colorado

Jimmy, aged seven, was most reluctant to admit his inability to read cursive writing. One morning he strode up to the desk and dug deep into a pocket for a note evidently from his mother. Unfolding it, he scowled at it, held it upside down for a full minute, and then suddenly stuck it out to me. "Here," he said, "you read it— I can't see."

CHARSTEN CHRISTENSEN
Plunkett, Saskatchewan
Canada

Iris Ann was visiting her aunt and she became interested in the big Persian cat. During their play, he dashed into a dim hall. As he turned to see if she were following, the light reflected from his eyes.

"Oh, look!" cried Iris Ann, "he just put on his lights."

ALBERTA CULVER
Trenton, New Jersey

In reading, Beverly had trouble distinguishing *Tom* from *Tim*.

Mike said, "That's easy! Tom always has a hole right through him."

ETHEL GRONNER
Underwood, Minnesota

My second grade was having an art lesson. A happy boy was murmuring to himself as he worked, "Yak-yak-yakety-yak."

"What does that mean?" the teacher asked.

"The mouth goes before the brain," came a prompt reply from a bright pupil.

ALTA L. WILLIAMS
Clinton, Massachusetts

One sixth-grade girl was having a hard time with decimals. At the same time she was intensely interested in the story of King David. In a later examination she wrote: "Saul slew his thousandths but David slew his ten thousandths."

SISTER ROSE TERESA
Halifax, Nova Scotia
Canada

Joan was telling about her trip to the shore. I asked what seashore she had visited and she replied, "Where the little waves were."

M. N. CURRY
Philadelphia, Pennsylvania

Mrs. Arnold, Mack's teacher, who was a little on the plump side, called the boy to her desk one day to help him with his writing. "You must use the muscle in your arm as well as your fingers, Mack. See—sort of roll your arm like this."

To which Mack replied, "Well, I'll try to shove these old bones around but you see I haven't got as much to roll as you have."

ISABELLE ANTHONY
Santa Cruz, California

Ronnie told the teacher he was ill and asked to go home. Then, when he refused to lie down, his mother asked, "Where do you hurt?"

"In school," Ronnie replied.

ANNE ALBRIGHT
Durham, North Carolina

Nanette rushed to school one morning all excited and overjoyed, and announced to some of her playmates, "Guess what! My mother is in the hospital and she has twins."

After expressing her surprise, one of the other girls reported, "My mother is in the hospital too. And she has quinsy."

Nanette looked puzzled for a second and then asked, "Well, how many babies is that?"

ADELAIDE BLANTON
New Albany, Indiana

One morning when five-year-old Rita got up from sleep, the first thing she said was, "Mother, when I go to bed tonight please put a spoon under my pillow."

"Why?" asked her mother.

"Well, last night I dreamed I found a jar of jam, and I didn't have a spoon to eat it with."

BLANCHE ROTHMAN
Brooklyn, New York

I asked the new class of second-graders to tell me the number of other children in their families. To one boy I addressed the question: "Have you any brothers or sisters?"

"No, ma'am," he replied promptly. "I'm single."

HANNAH L. MULLER
Danboro, Pennsylvania

SPECIAL EVENTS

Feb. 2—Ground Hog Day.
Feb. 2-6 — National Children's Dental Health Week.
Feb. 7-13—Boy Scout Week.
Feb. 8-15—Negro History Week.
Feb. 11—Thomas A. Edison's Birthday.
Feb. 12—Abraham Lincoln's Birthday.
Feb. 14—Valentine Day.
Feb. 15—Susan B. Anthony's Birthday.
Feb. 15-22 — Brotherhood Week. Sponsored by the National Conference of Christians and Jews, 733 Southern Bldg., Washington 5, D.C.
Feb. 17—Mardi Gras.
Feb. 22—Birthday of George Washington.

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GROUP 6: *LEADERS IN AN AWAKENING WORLD.*

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Books for Children

REVIEWED BY Christine Gilbert

Director of Curriculum and Public Relations, Public Schools, Manhasset, Long Island, New York

LOOK

Written and illustrated by Zhenya Gay

Simple though this book is in idea and execution, it is excellent for a young child. Each page presents a baby animal with accompanying words of rhyme.

Ages 3–6 *The Viking Press; $2.00*

THE DOGCATCHER'S DOG

By Andre Dugo

Dogs as well as boys and girls long for adventure, and Cinnamon, a cocker spaniel, was no exception. One day he followed Dingo, the black-and-white hound. This soon led to adventure, for the chase went right through the main street of the town, with most surprising results.

Ages 3–6 *Henry Holt & Co.; $2.00*

GO WITH THE SUN

By Miriam Schlein; illustrated by Symeon Shimin

This is a book to help children understand how birds and animals and even man adapts to changing climatic conditions. Little Peter wants to go south with the birds until he realizes that "not everyone flies away in winter, not everyone goes with the sun."

Ages 5–8 *William R. Scott, Inc.; $2.00*

BOY WITH A HARPOON

By William Lipkind; illustrated by Nicolas Mordvinoff

This is a most interesting and informative book on the Alaska Eskimos. Their life and customs are seen through the eyes of Little Seal who wanted to hunt whale with the men of his village.

Ages 7–10 *Harcourt, Brace & Co.; $2.25*

A RIDDLE BOOK; WORDS ARE FUNNY

By Alice Salaff; illustrated by Vera

Riddles, conundrums, counting games, and work games are all included in this pocket-size book. Teachers and parents will find it a great stimulation to reading for those children who find books difficult. All children will enjoy the humor and fun of trying out the riddles on their friends.

Ages 6–12 *Doubleday & Co.; $1.50*

ALLIGATORS AND CROCODILES

By Herbert Zim; illustrated by James Gordon Irving

In simple words, large print, and excellent pictures and diagrams, the story of these members of the reptile family are presented. Excellent for those who want scientific information and a minimum of text.

Ages 8–12 *William Morrow & Co.; $2.00*

THIRTY-ONE BROTHERS AND SISTERS

By Reba Paeff Mirsky; illustrated by W. T. Mars

This is the story of Nomusa, daughter of a Zulu chief, living in the African veld. She thought boys' life more exciting for they could go on elephant hunts. Boys and girls will realize that primitive children have many of the same interests.

Ages 10–14 *Wilcox and Follett Co.; $2.95*

THE MAGIC CIRCLE; STORIES AND PEOPLE IN POETRY

Edited by Louis Untermeyer; illustrated by Beth and Joe Krush

This is a most unusual and interesting collection of children's poetry. Over one hundred poems are included, under such headings as "All in Fun," "Unforgettable People," "Strange Tales," "Gallant Deeds."

Ages 10–16 *Harcourt, Brace & Co.; $3.00*

GRASS

By Sarah R. Riedman; drawings by Glen Rounds

To my knowledge this is the first book for children on the subject of grass and the part it has played in our civilization. It is a most attractive and interesting account of a natural resource which early man learned to cultivate, thus turning from huntsmen to herdsmen to farmers.

Ages 10–16 *Thomas Nelson & Sons; $3.00*

Books for Teachers

REVIEWED BY Ruth M. Northway

Elementary Principal, Central School,
Springville, New York

School Texts

ALL ABOUT EGGS AND HOW THEY CHANGE INTO ANIMALS

By Millicent Selsam

This is a book about the beginning of life—eggs, and the wonderful living creatures that grow from them. It is a delightful supplement to the science text at the fourth- to sixth-grade level. *William R. Scott, Inc.; $2.00*

TEMPLE TOWN TO TOKYO

By Mildred Houghton Comfort

This supplementary text for grades 5-8 is a story of life in post-war Japan. Photographs and drawings present a very vivid picture of feast days, occupations, school customs, and the modern cities. *Beckley-Cardy Co.; $1.60*

HOW TO WORK WITH NUMBERS

By Agnes Borden and Jack Carter

The two books in this series are intended to supplement classroom activities. Emphasis is placed on number experiences. Drawing and coloring assignments add interest and meaning. *Rand McNally Co.; $.52 and $.60*

Professional Books

YOUR CHILDREN'S HEALTH

By J. Roswell Gallagher, M.D.

This handbook tells the best ways to help children develop wholesome health habits and attitudes. Information on the relation of emotional development to health, prevention of accidents, essentials of nutrition, and exercise are included. *Science Research Associates, Inc.; $.40*

THE WORKSHOP WAY OF LEARNING

By Earl C. Kelley

This is the story of a workshop that operated from 4:30 P.M. to 9:00 P.M. once a week throughout the academic year. Suggestions are given in starting a workshop, in operational procedures, in reducing barriers between learners, and in helping participants to evaluate gains. *Harper Bros.; $2.75*

EXPLORING NATURE WITH YOUR CHILD

By Dorothy Shuttlesworth

This book, with sketches and photographs, enables parents and children to learn about nature together. It answers many questions that children ask and gives ideas for excursions. *Greystone Press.; $3.95*

FROM THESE COMES MUSIC

By Hope Stoddard

Here is a friendly discussion of the forty instruments used in present-day bands and orchestras; the placement and functioning of each instrument; the instrument itself and the performer. The author explains how each instrument has developed and how each contributes to the rich harmony of the orchestra or band. *Thomas Y. Crowell Co.; $3.50*

CHILDREN CAN WORK INDEPENDENTLY

By Constance Carr, Editor

Anecdotal records reveal how children become independent, the value of grouping, teacher-pupil planning, a wise use of workbooks, and planning in advance. Wise guidance in allowing children to work things out alone is a basic responsibility.

Association for Childhood Education International; $.75

EDUCATION FOR DEMOCRATIC CITIZENSHIP

By Ryland W. Crary, Editor

This 22nd yearbook is based on the thesis that "democratic citizenship . . . . should encompass the entire school program and permeate all aspects of school life." Prominent educators discuss such topics as "Subjects and Subject Matter in Citizenship Education," "Recent Programs," and "Characteristics of a Democratic Citizen."

National Council for the Social Studies; $3.00 paperbound, $3.50 cloth bound

A Correction—The address of The Children's Theatre Press, publishers of *Stories to Dramatize*, should have been given as: Cloverlot, Anchorage, Kentucky.

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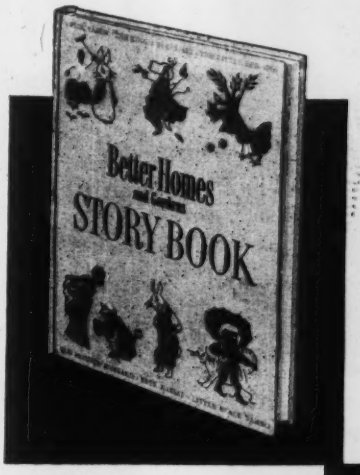

This beautiful volume puts fifty of the best stories and poems for beginners right at your hand in one single book. It's ideal for reading to your classes—or helping children (3 to 8) improve their own reading. Big heavy type in widely spaced lines, thick sturdy paper and many beautiful illustrations—all are designed for beginning eyes.

You'll find here the familiar tales that every teacher wants her pupils to know:

Over in the Meadow
The Owl and the Pussy Cat
The Brownies' Circus
The House that Jack Built
Story of Live Dolls
Uncle Remus
Night Before Christmas
Peter Pan
and 42 other cherished stories and poems

The overwhelming acceptance of the first *Better Homes & Gardens* STORY BOOK led to this sequel for older children of 6 to 12. Already teachers and educators are praising this SECOND STORY BOOK and its presentation of great authors. Note how carefully graded are the 19 world-famed stories and poems selected by Betty O'Connor:

Pied Piper of Hamelin
You Are Old, Father William
The Trial of the Bow
Apple of Contentment
How Boots Befooled the King
The White Cat
Gnat and the Bull
Dog in the Manger
Story of King Arthur
Perseus and the Gorgon
The Reformed Pirate
Lion, Jupiter and the Elephant
Lobo, King of Currumpaw
Diverting History of John Gilpin
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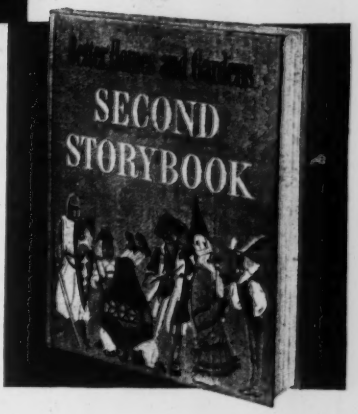
La Befana



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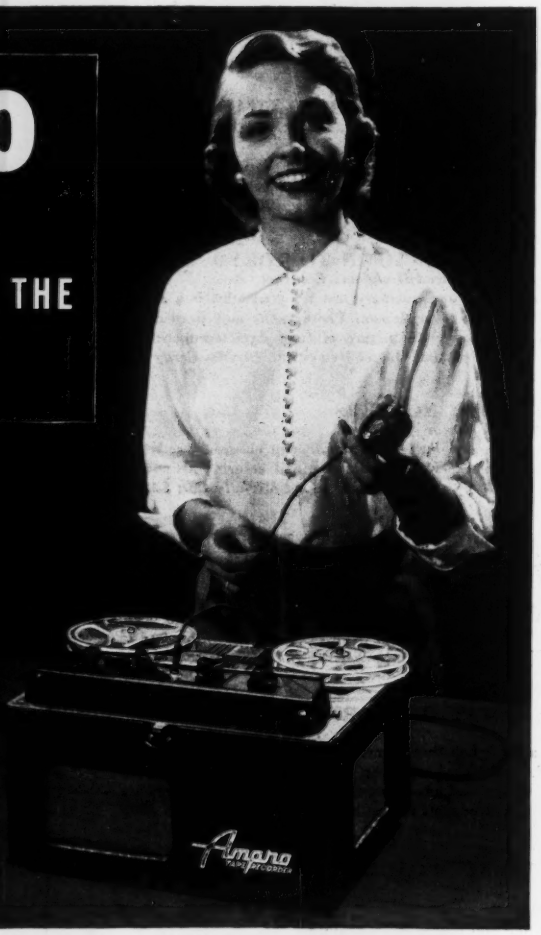

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THE STORY OF *George Washington Carver*

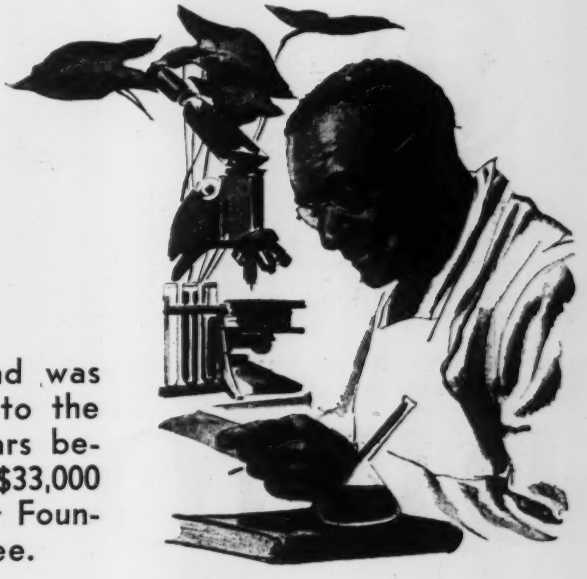
Near the end of the Civil War a raiding party stole a slave mother and her baby from their master, Moses Carver, at Diamond Grove, Missouri. To restore the family Mr. Carver paid a ransom of a valuable race horse. After the war the grateful family stayed with Mr. Carver, taking his last name as their own.

Little George Washington Carver was too frail to work in the fields, so he helped around the house and in the garden. This gave him a chance to learn to read and to study many of the master's books about plants. As a boy, he was nicknamed "Green Thumb," because he was good at growing things.

At the age of ten George left the plantation to make his way in the world. He worked on a farm and went to school. When he had read all the books in the school, he went on to Minneapolis, Kansas, where he entered high school. Later he earned his master's degree in agriculture and in mechanical arts.

THE INSTRUCTOR gratefully acknowledges the courtesy of Field Enterprises, Inc., for permission to use these illustrations from the story "George Washington Carver," in Volume VI of *Childcraft*.

Booker T. Washington invited Dr. Carver to teach at Tuskegee. For forty-seven years he was head of the department of agriculture, refusing many offers from larger colleges. He developed scores of useful products from sweet potatoes, peanuts, and cotton. He taught southern farmers to use crop rotation and not to depend on a single crop.



Carver was a painter and a musician, and was one of the few Americans to be elected to the Royal Society of Arts. In 1940, three years before his death, he used his life's savings of $33,000 to establish the George Washington Carver Foundation for Agricultural Reseach, at Tuskegee.

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★

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★

Families must have been large, or perhaps the teacher ladled it out to her children—"Four ounces of ready-mix cough medicine dissolved in two gallons of water with two pounds of sugar will make two gallons of excellent cough syrup. Send for free mixer guide."

★

Believe it or not, it was a problem back then—"What sort of spellers do you turn out in your school? From all accounts, college professors see the need of improvement among the students who come to them."

★

"For the new teacher who needs assistance, a moonstone for luck. Your own jeweler will set it in whatever style you desire. For rings and stickpins, $1.00 to $1.50; and large enough for watch fobs, $2.50."

★

"If the teacher has good sense, judgment, and refinement of feeling she need not fear being censored for a witty remark to her pupils."

★

"Baltic Seal Collarette—this beautiful stylish fine quality fur, lined with intricate six-colored mercerized Italienne. Absolutely free for selling only a few jars of Mother's Salve."

Carlos P. Romulo

Ambassador from the Philippines to the United States and Permanent Representative to the United Nations

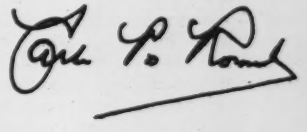
The AMERICAN TEACHER *and the* UNITED NATIONS

IN NO hands, I think, is the supreme cause of the United Nations more secure than in those of the American teacher. I say this without reservation because I know that the United States has the greatest potential to bring to fruition the dreams of the peoples who have rallied to the United Nations flag. The responsibility for channeling this potential into the realm of the ideals enshrined in the Charter rests largely with the American teacher.

Within the United Nations, Member States have learned to look up to the United States for leadership. This is so because they know that the American way is the way of freedom and they have had enough of obedience to tyrants and false prophets. Another cause for this leadership is the fact that this country has all the resources to help bring the abundant life to the regions of want, hunger, disease, and ignorance. The struggle against these ills is central to all the United Nations missions.

To attune the American mind to heroism of this unceasing struggle, to uplift man from his immemorial miseries, to impress upon that mind the simple truth that in a world half-beggar or half-slave it would be pointless for any nation to wallow in wealth or wave the banners of freedom—to do all this is the distinct contribution of the American teacher to American responsibility in world affairs, the same responsibility which makes the American people part and parcel of the humanity of the United Nations.

Such is the place of the American teacher in this crucial hour in the life of the United Nations. To lose it would be to lose a pillar of main support, and that might well spell out the beginning of the end for the one and only world organization wholly dedicated to securing the peace.



THE KINDERGARTEN CHILD

Learning about Brotherhood

Gladys M. Cameron

Kindergarten Teacher, Washington School, River Forest, Illinois

ARE children in kindergarten usually unaware of group differences, or are they affected by conflicts at home, conflicts among nationals, and among religious, racial, and social groups?

Data gathered by teachers of kindergarten and first-grade children in Philadelphia reveal that:

1. Very young children hold fixed notions about other groups, generalize, and tend to think in stereotypes.

2. Children begin very early to adopt their parents' philosophy and general outlook on life.

3. Before they enter school, children often know how it feels to be rejected because of group membership; and have learned also to reject.

What Can a Teacher Do?

The kindergarten teacher must provide experiences that teach brotherhood. She can stress our interdependence within the home, family, neighborhood, school—the everyday life of the child.

In the simple activities of sharing toys, working puzzles, getting out materials, putting things away, sharing experiences, and serving on committees to plan activities for holidays, children are constantly learning the fundamentals of brotherhood.

Singing lullabies of other lands gives the children a feeling of brotherhood with the children of those lands. Little girls and boys will be interested in learning about foods, such as oatmeal and rice, that are eaten by children in faraway lands. A doll collection helps to call attention to the great variety of nationalities to be found in the world. A display of articles from a foreign land (Mexico, for example) is another way to make us acquainted with our brothers in foreign lands.

In the classroom, the teacher tries to help each child learn that he must give recognition to others in order to receive recognition from them. Unconsciously he absorbs the idea that the same applies to his relations with others outside his immediate circle.

Dental Health

Marguerite Hetzer

Kindergarten Teacher, Raub School, Allentown, Pennsylvania

IN ADDITION to her other duties, our school dental hygienist makes informal visits to each classroom, giving talks on dental health and encouraging preventive care. The children in the kindergarten responded enthusiastically to her stories and questions. (Invariably, someone calls her the "gentle hydentist.") She emphasized several rules about the care of teeth, and promised to return some other time with interesting slides.

The day after her visit, the kindergarten suggested composing a song about clean teeth. They recalled what they had learned, and together we rhymed the story. We had been singing "Sing a Song of Sixpence," found in *A Pre-School Music Book,* published by Schirmer, and that was the tune to which we sang the words.

Sing a Song of Clean Teeth

Sing a song of clean teeth.
Sing it every day;
Every morning, every night,
That's the right way.
Squeeze a little toothpaste
On your brush just so;
Open wide your little mouth
And brush the way teeth grow.
Up teeth down, and down teeth up.
No, you're not through.
Don't forget the inside;
That's important, too.
Teeth to talk and teeth to chew,
Teeth to form your face;
You'd look funny if your mouth
Were wrinkled out of place.

Try Folk Songs

Lenore Swearingen

Music Teacher, Cedar Hill School, Oak Ridge, Tennessee

THE kindergarten teacher was searching for a way to help her five-year-olds learn to carry a tune. One day, she was looking over a book of American folk songs and decided to try some. To her amazement, the songs caught like wildfire; rhythmic improvisations developed spontaneously; the children sang with enthusiasm. (See photograph.) The reason is, of course, that folk songs are naturals.

Folk songs from other lands were enjoyed too. "Siambamba," a nonsense lullaby from South Africa, and "Roll Over," a counting-fun song from England, were special favorites.

EDITORIAL NOTE: *American Folk Songs for Children* (Doubleday) is a book to consider. Have you sung "On Top of Old Smoky"? See page 40 of this issue.

Five Polar Bears

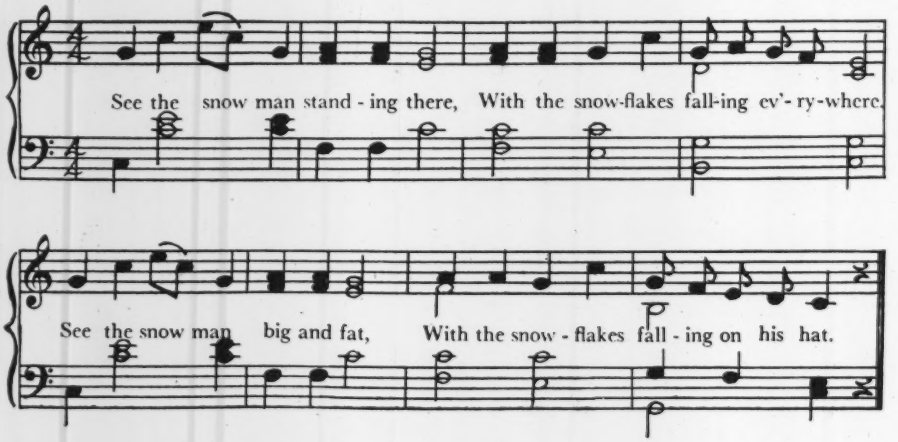
A FINGER PLAY

Bernice Walz

Five little polar bears
Playing on the shore.
One fell in the water,
And then there were four.
Four little polar bears
Swimming out to sea.
One got lost,
And then there were three.
Three little polar bears said,
"What shall we do?"
One climbed an iceberg,
And then there were two.
Two little polar bears
Playing in the sun.
One went for food,
And then there was one.
One little polar bear
Didn't want to stay.
He said, "I'm lonesome,"
And swam far, far away.

See the Snow Man

Words and Music by PHYLLIS SENA, Kindergarten Teacher, Dayton Street School, Newark, N.J.

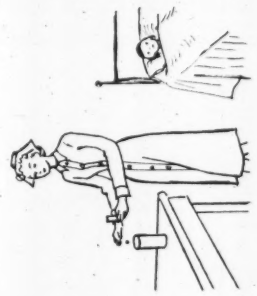

See the snow man stand - ing there, With the snow-flakes fall-ing ev'- ry-where.
See the snow man big and fat, With the snow - flakes fall - ing on his hat.

READING COMPREHENSION SEATWORK

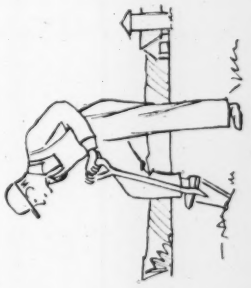
Aleta Roberts Slater

Each riddle below tells about someone who is a helper in your community. Read each of the verses carefully. Then draw a line from it to the picture of the person it describes.

Come, bring me your money,
Some interest we'll pay.
It's always wiser
To deposit today.
Who am I?



I wear a uniform of blue,
On which there is a star.
If ever you are lost
I will tell you where you are.
Who am I?



I wear a white costume
Without any frill.
I try to give comfort
To those who are ill.
Who am I?

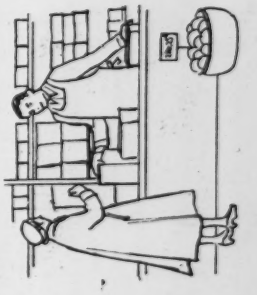
I use a tractor
And other machines.
I grow potatoes,
Corn, wheat, and beans.
Who am I?

I start out in my truck
Before it is light
To bring you fresh milk.
See my uniform white.
Who am I?

Andy's teeth are pearly white,
Most of them are exactly right.
But, while he sat so brave and still
Two of them I had to fill.
Who am I?

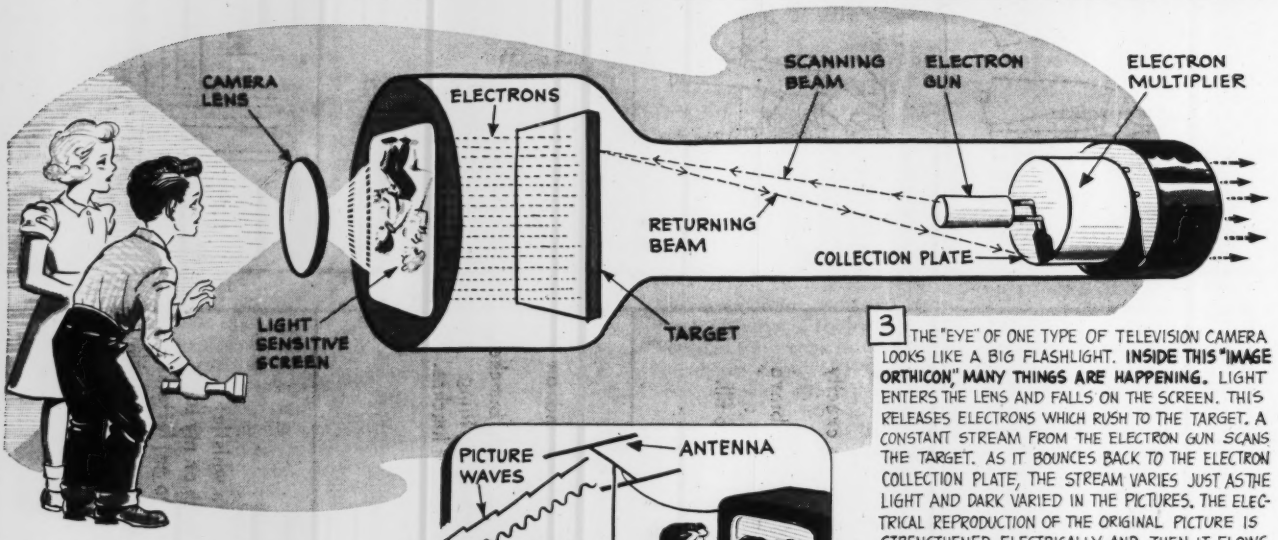
Foods in cans stand on my shelves,
And bananas are in bunches.
I will sell 'most anything
That you need for lunches.
Who am I?

I may blow a whistle;
I carry a sack on my back.
Do you like to get letters?
There are some in my pack.
Who am I?



Television

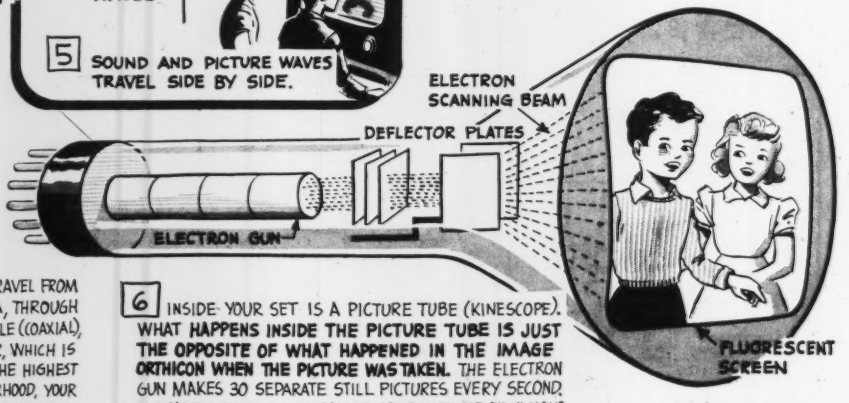
HOW DID WE GET HERE?
1 WHEN YOU LOOK AT A TELEVISION SET, DO YOU WONDER HOW THE PICTURE GETS ON THE SCREEN? LET US GO WHERE THE PICTURE IS BEING TAKEN AND FIND OUT.
2 When we look at any object, what we see is the light that hits the object and bounces back against our eyes.



3 THE "EYE" OF ONE TYPE OF TELEVISION CAMERA LOOKS LIKE A BIG FLASHLIGHT. **INSIDE THIS "IMAGE ORTHICON," MANY THINGS ARE HAPPENING.** LIGHT ENTERS THE LENS AND FALLS ON THE SCREEN. THIS RELEASES ELECTRONS WHICH RUSH TO THE TARGET. A CONSTANT STREAM FROM THE ELECTRON GUN SCANS THE TARGET. AS IT BOUNCES BACK TO THE ELECTRON COLLECTION PLATE, THE STREAM VARIES JUST AS THE LIGHT AND DARK VARIED IN THE PICTURES. THE ELECTRICAL REPRODUCTION OF THE ORIGINAL PICTURE IS STRENGTHENED ELECTRICALLY AND THEN IT FLOWS OUT OF THE TUBE.

5 SOUND AND PICTURE WAVES TRAVEL SIDE BY SIDE.

4 THE ELECTRONS TRAVEL FROM THE TELEVISION CAMERA, THROUGH A SPECIAL TYPE OF CABLE (COAXIAL), TO THE TRANSMITTER, WHICH IS USUALLY LOCATED ON THE HIGHEST POINT IN THE NEIGHBORHOOD. YOUR **ANTENNA** CATCHES THE SIGNALS SENT OUT BY THE **TRANSMITTER**.



6 INSIDE YOUR SET IS A PICTURE TUBE (KINESCOPE). **WHAT HAPPENS INSIDE THE PICTURE TUBE IS JUST THE OPPOSITE OF WHAT HAPPENED IN THE IMAGE ORTHICON WHEN THE PICTURE WAS TAKEN.** THE ELECTRON GUN MAKES 30 SEPARATE STILL PICTURES EVERY SECOND. A QUALITY OF THE EYE CALLED "PERSISTENCE OF VISION" BLENDS THE SEPARATE PICTURES INTO ACTION PICTURES.

JAMES PALMER

Series prepared in consultation with Dr. Henry Gould, State Teachers College, Brockport, N.Y.

Primary-Graders Can Appreciate

COLOR and TEXTILES

Here are five units to point the way

DOROTHY HASKINS
Teacher, Third Grade, Tatham School,
West Springfield, Massachusetts

THESE units were planned to give children an appreciation of color and textiles as found in their homes, clothing, and schoolrooms.

Mixing Colors and Dyeing Cloth

Aims—

To show children how secondary colors are made from primary colors.

To give experience in dyeing cloth from colors made during the unit.

Materials—

Red, yellow, and blue dyes.

Basins, glasses, and water.

Pieces of white cloth.

Drawing paper, crayons, and newsprint.

Background and procedure—

Through previous reading drills on the color words, language games such as "I see something green," and others involving color recognition, the children learned that if one had red, yellow, and blue, he could make orange, green, and purple.

The necessary materials were arranged on a large table where the dyes were mixed and colors blended to make the secondary colors. Each child dyed a piece of cloth, using the secondary color of his choosing. Later, this dyed cloth was taken home for the child to show his parents.

For seatwork, triangles showing primary and secondary colors were colored and mounted on a chart.

Weaving

Aims—

To introduce weaving.

To awaken the children's interest in the ways of making cloth.

Materials—

Paper strips—plain and varicolored. Oilcloth.

Procedure—

Paper was used as the introductory medium because of its availability and simplicity of manipulation.

The teacher demonstrated simple weaving. Then the class was given the materials so each child could try the weaving.

The mats may be put to practical use at school if there is a cafeteria, or a milk or lunch period; or they may be taken home.

Cloth for Clothing

Aims—

To discover two ways to make cloth—weaving and knitting.

To learn where wool and cotton come from and how each is made into cloth.

To give children an opportunity to observe and experiment with knitting and weaving, using yarns and cloth strips.

Materials—

Pictures of sheep, shearing, cotton plant and fields, cleaning raw materials, and some machinery. Samples of wool, cotton, woven cloth, knitted cloth, and children's own clothes.

Books, bulletin board, and charts.

Procedure—

Children observed that their sweaters, jerseys, and mittens were made of knitted material and that girls' dresses, boys' blouses, trousers, and jeans were made of woven material. As they watched the teacher knit, they tried to identify the kind of knitting (ribbed or jersey—purled) used in clothing.

Stories of wool and cotton were presented by the teacher. The illustrations of spinning wheels and their operators evoked discussion of old-time methods compared with modern manufacturing.

Simple wooden and cardboard looms were strung. The wooden loom was used for rag weaving and woolen and cotton yarn were woven on the cardboard loom. Belts, bracelets, and headbands can be made in this way.

Care of Clothing

Aims—

To give children an appreciation of the cost of clothing.

To give them helpful hints on clothing care.

To learn appropriate clothing for different occasions.

Materials—

Catalogues with pictures of clothing for different purposes.

Basins, soap, and water.

Pieces of cleaning cloths, and cleaning fluid.

Samples of soiled cotton and woolen cloth.

Procedure—

From looking at Junior Red Cross leaflets, a discussion started about children of war-ravaged countries. Their lack of food and clothing was mentioned, and the fact that our country has sent, and is sending, food and clothing to them. Some families had participated by sending articles to relatives overseas, or in response to church or Red Cross drives. It was shown that one way children could help these people was to know and practice proper care of their own clothing.

We discussed the kind of clothing to wear for school, play, parties, and church. Clothes as affected by hot, cold, or stormy weather were considered in relation to the health angle.

The children asked questions at home and in stores, and looked in catalogues to discover the cost of their clothing. Removing spots with cleaning fluid or sending them to the commercial cleaner, and washing, were mentioned as ways to make them wear longer.

The teacher removed spots from a piece of woolen fabric, and she stressed the fire hazards connected with this method of cleaning. Each child washed a soiled piece of cotton cloth. This gave them an understanding of the work involved in cleaning their clothes.

Fabric Decoration

Aim—

To create some appreciation of color, design, and methods of decorating textiles.

Materials—

Samples of decorated fabrics.

Crayons and cloth.

Paper and scissors.

Brown paper, iron, and ironing board—for the teacher.

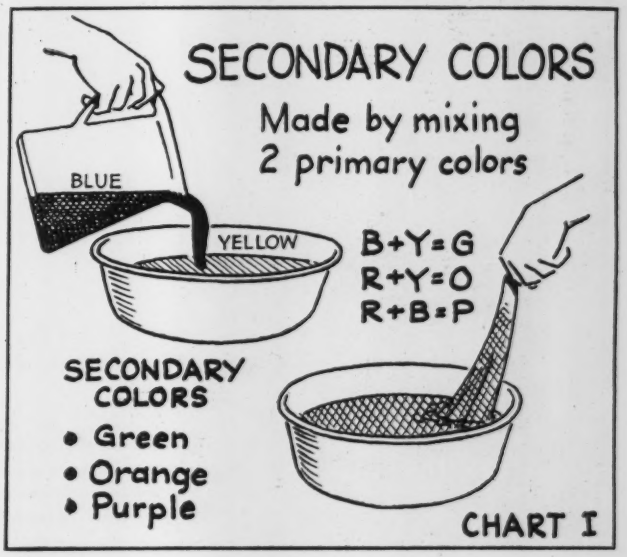
Procedure—

Children brought pieces of plain and decorated fabrics for an exhibit. These were discussed and labeled *woven, printed, knitted, painted,* and *crayoned.*

Stick printing was tried on doilies to clarify the idea of decorating textiles. Paper patterns for corner designs were cut by the children, then traced on mats and colored with wax crayons. The teacher pressed the designs on the wrong side with a warm iron, with layers of brown paper underneath so the crayons would not mark the ironing board.

Evaluation

Each unit was integrated with science, language, reading, art, and seatwork. A summary in the form of a chart was made at the completion of each unit.



Here's How

The Story Behind Things We See Every Day

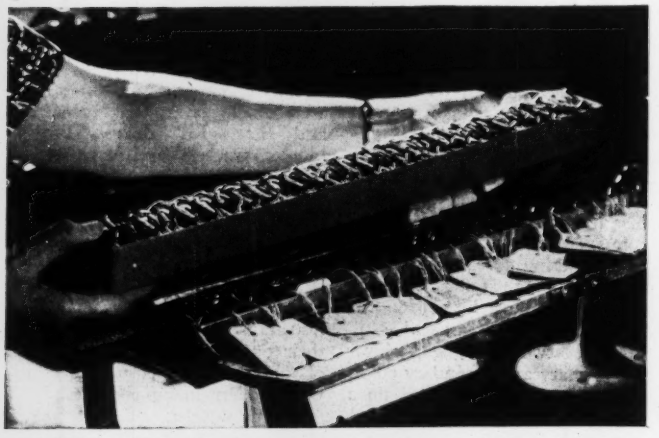
1

A WATCH has many separate parts. Some of them are so small they cannot be seen without a microscope. The "plate" is the skeleton of a watch. As it passes from worker to worker other parts are added. This worker is placing jewels in the plate. Jewels are hard stones such as rubies or sapphires. They act as bearings for the moving parts, reducing the wear. Some watches have seven jewels; others as many as twenty-one.

4

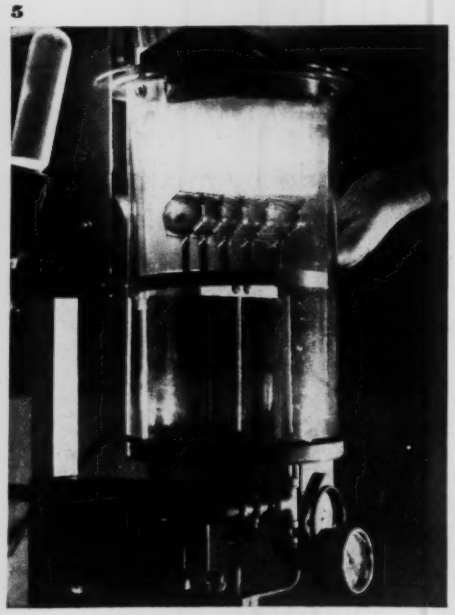
NOW the watches are placed in their cases. The case is the part of the watch that you see. It protects the watch movement or parts from dirt and provides a place to fasten the wrist band or chain. Watchcases are of various shapes and sizes and are made of several kinds of metal.

6



AUTOMATIC self-winding watches are tested, too. Several of them are placed in a sealed tray and rotated a few minutes until they are completely wound. Then each watch is tested to see if it runs as long as it should before the mainspring is completely unwound. The little cards are identification tags. Each watch has a number instead of a name.

5

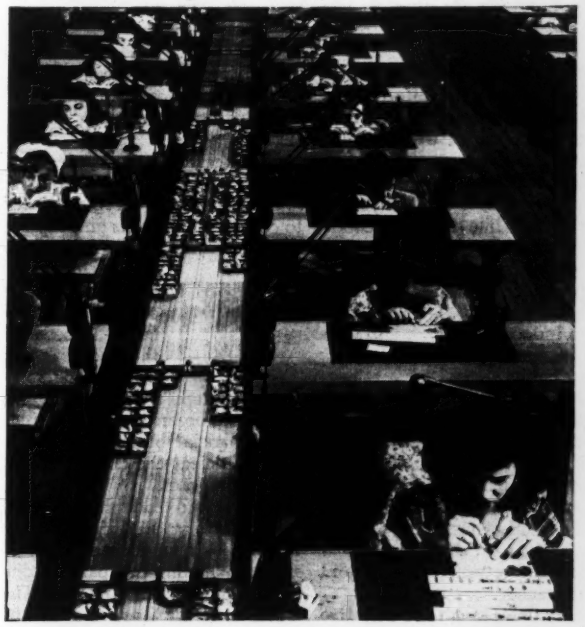


DO NOT put your watch in water unless it has a water-resistant case like these. They are placed in water under air pressure to see if water will leak into the case. If it does, the watches cannot be sold. What kind of workers need water-resistant watches?

These photos were supplied by the courtesy of Elgin National Watch Company, Elgin, Illinois.

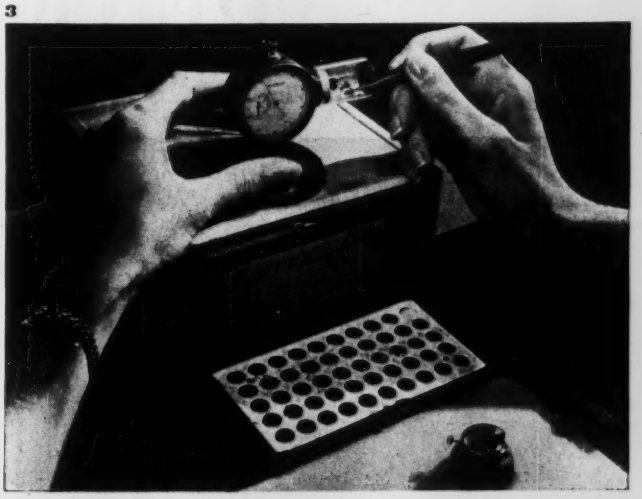
Watches Are Made

2



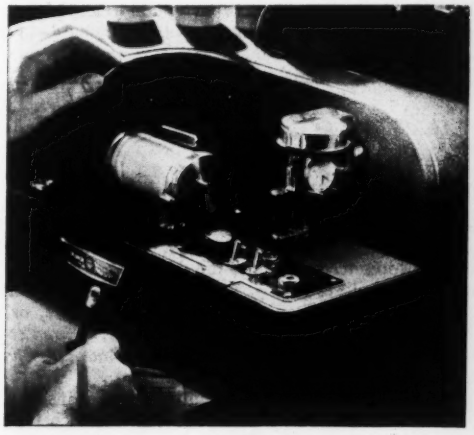
AMERICAN watches are plentiful and inexpensive because the parts are interchangeable. The screws and wheels are made so accurately that they fit perfectly as they are put into place on the assembly line.

3

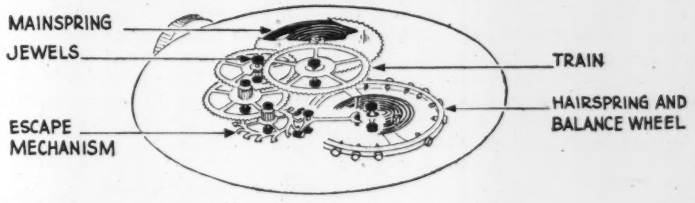


EACH balance wheel is fitted with a timing screw. The screw is so small that it is handled with tweezers. It must not weigh too much or too little for it keeps the wheel working smoothly. A special kind of scale is used for the weighing. The glass tube protects the delicate weight of the screw from the force of the operator's breath.

7



A TWENTY-FOUR-hour running test is given in fifteen seconds by this machine. It shows whether the watch is running too fast or too slow. After a record is made with the watch lying flat it is tested in a vertical position.



WHAT makes the ticktock sound? The escape mechanism is letting the mainspring unwind. How many jewels does this watch have?

8

"I HAVE a new watch, too," Tom is telling Elaine. "Now there's no excuse for being late to school." If treated properly, a watch will give you good service. What are some things to remember about caring for a watch?

Teaching the Why of
DENTAL HEALTH

Robert Virgil

IN CORPUS CHRISTI, Texas, the teeth of 25,000 school children are examined annually. When Dr. E. W. Hornish, Public Health Dentist for the State Department of Health, announced that 75 per cent of the children in kindergarten through second grade had cavities that needed immediate attention, city-wide interest was aroused.

The Parent-Teachers' Association and the Corpus Christi Dental Association acted with city officials to introduce fluorine into the city's water supply. This element, credited with the almost total absence of dental decay in Smith County, Texas, is expected to decrease dental decay in Corpus Christi by 60 per cent within the next ten years, if present diet standards are maintained.

A simple program for dental health education has been inaugurated under Mrs. Ima Lee Glasson, City Supervisor of School Nurses. So that the program may be maintained without dependency upon allotted funds, most of the material is the kind that is easily obtained free of cost.

Mrs. Glasson points out that pamphlets, illustrations, charts, and other educational material is available from advertisers in THE INSTRUCTOR. Dental Health Instruction Kits have been prepared by her office.

A basic item in each kit is a plaster-of-paris model of an upper and lower denture. These were secured through the efforts of a member of the Dental Association Auxiliary. (Plaster-of-paris models may be obtained from most dental laboratories or cardboard models from dentifrice advertisers.) The models, together with a toothbrush, a can of dentifrice, and a small glass, are used in teaching the proper methods of brushing the teeth.

Other items in the kit include: a song relative to dental care, a class tooth-brushing drill schedule, a leaflet of dental health rules, a diet prescribed to halt dental decay, samples of dental inspection cards, a formula for a homemade dentifrice, and various pamphlets and information selected with regard to the age group in the school where it will be used.

The teacher determines the success of any school dental hygiene campaign. While she may be aided and advised by the school nurse and dentist, they cannot guide the child through the whole indoctrination of the right dental habits.

DENTAL HEALTH WEEK
Feb. 2—Feb. 6

At the beginning, a thorough examination should be given. Children having defective teeth should receive a card and a note to their parents requesting the necessary treatment. When the family dentist has corrected the defects, the card should be signed by him and returned by the child to the teacher.

Many times children's defective teeth remain untreated due to faulty reasoning on the part of parents. Knowing that the primary or baby teeth will be replaced by permanent teeth, they see little logic in correcting them. Actually, it is important that the milk teeth fulfill their purpose: that of conditioning the gums and spacing the permanent teeth as they arrive. If milk teeth are lost prematurely, costly braces and other treatment may later be necessary.

If the cards signed by the dentist are not returned promptly, it may be necessary for the teacher to contact the parents and explain why this is important.

The children of indigent families offer special problems. If possible, the teacher should provide a solution (through a state agency or charitable organization) to whatever financial obstacles may appear to defeat the child's interest in the program.

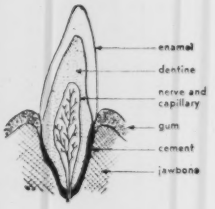
It is well to teach the class that a satisfactory dentifrice, recommended by many dentists, may be made by mixing two parts baking soda with one part table salt. The flavor may be improved by the addition of a few drops of wintergreen.

Certain foods aid in the prevention of dental decay. Children should be advised to eat more meat, cheese, eggs, milk, green and yellow vegetables, and bread made from whole grains.

Teach children to rinse the mouth with *(Continued on page 73)*

SKETCH TALK -

Why We Brush Our Teeth



On the blackboard, sketch a cross section of a tooth. If you have memorized the labels, it will not be necessary to complicate your drawing with them. Point to the various parts as you name them and encourage the children to ask questions.

This is what a tooth would look like if it were cut in half from top to bottom. The top half is covered with a hard shell called *enamel*. Inside the enamel is a thicker layer called *dentine*, and inside the dentine is a hollow place or *pulp chamber*. In it are the *nerves* and tiny blood vessels or *capillaries*.

It is the nerves that hurt when you have a toothache. The capillaries carry food to your tooth after food you have swallowed has been digested. The root of the tooth below the gum is covered with a protective layer called *cement*.

Look at this little place between the gum and the side of the tooth where tiny pieces of food might stay. If we do not brush our teeth carefully the food stays there until it decays. (*Decay* means "to rot.") When the food stays against the tooth and decays, it causes the tooth to decay.

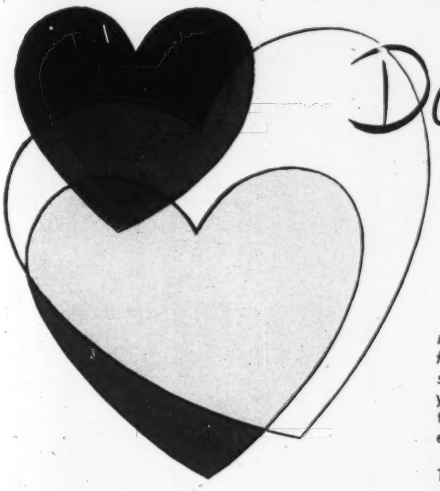
At some point in your drawing, near the meeting of the tooth and the gum, erase a small part of the enamel.

What happens when a tooth is starting to decay? First the decay eats into the enamel. If neglected, it eats a hole through into the dentine.

You may draw an expanding circle in the dentine, or if you have shaded the area representing the dentine, erase part of the shading.

When the decay is inside the dentine it spreads much faster. The tooth will continue to decay and the hole or cavity will get much larger. The tooth begins to ache when the decay gets closer to the nerve. Unless the dentist fills up the cavity promptly, the hole may get so large that it weakens the tooth so it breaks apart.

Wouldn't it be much easier to keep our teeth clean so this will not happen? Brushing our teeth is the best aid to sound teeth.



Day by Day for February

2. Activities relating to the holidays which occur this month can give quite a lift to your regular program. Be sure to do all of your planning with the children well in advance of the day.

3. If no assembly program is to be given in honor of Abraham Lincoln and George Washington in your school, guide your pupils in planning a co-operative room program with another grade.

4. A room program provides an excellent opportunity for trying out new forms of entertainment on a small audience. One group that likes to do verse speaking may enjoy preparing a suitable poem for presentation during the program honoring Lincoln or Washington. The child who plays a musical instrument may be willing to demonstrate his ability.

5. Give your gifted children who have a flair for creative writing a chance to look up interesting material to provide them with information on Washington and Lincoln. Then they can prepare a short play based on a series of exciting incidents in the lives of these great men.

6. In multiple-grade classrooms, older pupils who are quick to complete independent work assignments can help you prepare a game of Hearts that will delight your small fry. The hearts should be uniform in size and large enough so that the words or number combinations printed on them can be seen easily by the group sitting around the playing area. Make up your own rules for a drawing game which will enliven the periods devoted to reteaching the material that is printed on the hearts.

♥ ♥ ♥

9. Among the older girls, there are usually a few who will enjoy acting as big sisters to a small group while they play the game of Hearts before, or even during, school time.

10. As a change from the routine custom of drawing the sun or an umbrella to record the weather on the calendar, try this device. Give a committee the responsibility of drawing and posting a daily "weather picture." Work and play out-of-doors will designate pleasant weather while indoor scenes will indicate inclement weather.

11. Because we are living in times when corruption and dishonesty are constantly being exposed, it is doubly important to emphasize the high ideals of a man like Abraham Lincoln. Care must be taken in presenting stories of his honesty, loyalty, faith, and courage lest the class consider that it sounds like "preaching." Exposing your pupils to the reference material and letting them give the oral reports is often the most effective.

13. In schools where parties are frowned on, something extra special for art work might be planned for today. If the children have never made potato block prints or used wire screen for spatter painting, now is the time to enjoy it. Give your pupils extra time and guidance in making valentines this year. If you wish to give the group a treat, wouldn't it be possible to pass heart-shaped cookies or candies to be eaten at the end of the noon lunch period?

♥ ♥ ♥

16. Do you assign a room housekeeper to see that the play corner is in order when the play materials are not in use? Empty bath-powder boxes make excellent containers for small items. If such boxes cannot be obtained easily, oatmeal boxes can be cut down to proper size. The containers can be painted and the name of the contents lettered on the side.

17. If you can answer yes to the following questions, you can be fairly sure that you are doing a good job in guiding pupil committees as they carry on democratic learning procedures. Do you: (1) Make all visual aids and reference material that you can find available to the class? (2) Make plans with your group for discussion periods, excursions, demonstrations, exhibits, and talks by outsiders? (3) Help pupils develop the necessary know-how for drawing up an outline, for formulating questions requiring a factual reply, and for preparing a topical report?

18. Other important phases of carrying on an activity program include: (a) correlating the activity with the rest of the work going on in the classroom, (b) providing for reteaching, (c) using questions to bring about clearer understandings, (d) developing greater appreciations and good habits and attitudes.

19. How long has it been since you have watched another teacher at work in the classroom? If you are fortunate enough to work in a system which allows its teachers one day a year for visiting schools, make a point of observing in at least one classroom where the grade level and the number of children enrolled are comparable to that of your own. Seeing someone else handling the same kind of problems which you face daily is bound to give your morale a real boost.

20. Help your class to get a well-rounded picture of the great man who became our first president. Rather than giving undue emphasis to any single quality, aim for a wider understanding of the many characteristics that made him a great leader in both war and peace. Don't forget that it takes more than a mere statement relating to a man's honesty and the good he did to arouse admiration in children.

♥ ♥ ♥

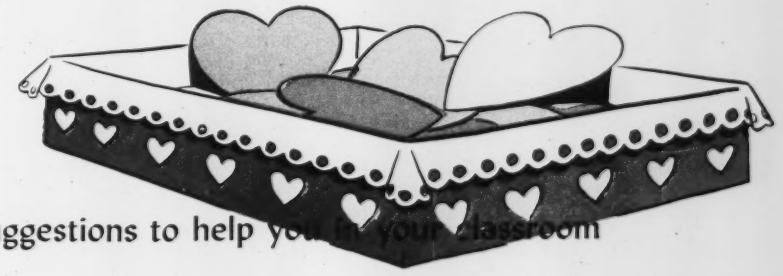
23. When you have the opportunity to serve on a committee that is selecting new basic readers for your school, try to see beyond the more obvious mechanical features that make up the books that you are judging. Check the stories carefully to find out whether sportsmanship, loyalty, fair play, respect for authority, honesty, and similar traits and qualities are presented in such a way as to appeal to children.

24. Two books recently published by the husband-wife team, Herman and Nina Schneider, Your Telephone and How It Works, and Follow the Sunset, would make excellent additions to your library. The science books of Herbert Zim are also excellent for the use of pupils in the primary and intermediate grades.

25. As you discuss "party manners" with your group, don't neglect to mention some of the rules to be observed when one is invited to view a special TV program: (1) Go at the appointed time. (2) Sit where the hostess indicates. (3) Be quiet during the program. (4) Go home as soon as it is over; thank your hostess as you go.

26. If you do not play the piano and have no record player to use, try this device so that your children can enjoy some rhythmic activity. Divide the class into two groups, and while one provides the "music" the other can engage in activities suited to the rhythm of the songs.

27. Select well-known rote songs in 4/4 measure for marching or clapping and in 3/4 measure for skating, swaying, swinging, and so on. Use a tapping or beating rhythm on an oatmeal-box drum for running, galloping, and high stepping.



Esma Hackett offers daily suggestions to help you in your classroom

FACTUAL STORIES *FOR PRIMARY AND MIDDLE GRADES*

Jalok Kept His Promise

Eavalyn Webb

HYVASTI! Hyvasti, Inka." School is out for the year in Lapland and the children are saying good-by to their teacher.

They have been living in a tent with her all winter. Because they are the children of mountain Lapps, their tent has no furniture in it. They sit on the floor to eat or study, and they sleep on reindeer bags filled with hay. Girls sleep on one side of the tent and boys on the other. It is so cold where they live 'way above the Arctic Circle that they take off only their hats and moccasins at night. They do not wear stockings, and inside their moccasins they put hay to keep their feet warm.

All winter Inka had cooked fish and reindeer meat, and baked rye bread on the hearth in the middle of the tent. Sometimes they had eaten dried berry soup and goat cheese. They used wooden bowls and bone spoons.

Jalok did not want to tell Inka good-by. He was hoping that she would spend the summer with his family as teachers sometimes do in Lapland.

"Inka, come with me," Jalok pleaded.

"If I give you my new hunting knife, will you go, Jalok?" Inka asked, and handed the knife to him.

It was a beauty but Jalok did not want to take it. "I haven't anything to give you," he protested.

"I don't want anything, Jalok."

"But if I don't give you something, you will forget me," he argued.

"Never, never," Inka declared. "This summer dry a few blaeberries and cloudberries for me, Jalok. When you pick them, play that I am with you."

"I don't want to pretend that. Instead, I will bring you some red and yellow woolen for your suit when I come again."

Then Jalok walked toward his father and sister who had been waiting near by.

Jalok stepped into the *pulka* (canoelike sledge) and the reindeer started. Their white dogs ran along to protect them from the brown bears and wolves.

Left alone, Inka wished Jalok could bring her some red and yellow trimming. It is more precious than jewelry in Lapland. But she thought, "How could a little boy ever get more woolen than is needed to trim his own suit?"

Jalok's father and Elisbet were glad to see him. Elisbet told Jalok how their father had set fire to their home tent and all the things they could not take with them. Now they were ready to wander northward with the reindeer herd—over the hills and mountains, through moss-covered valleys, birch forests, and cold rivers.

Then Jalok told Elisbet what he had promised Inka.

"Little Brother, why did you make such a promise?"

"Because I love Inka and she gave me her knife."

"But Jalok, when you promise, you must keep your promise."

"I *will* get the red and yellow trimming."

One day Jalok asked his sister, "Are you making a new suit for me?"

"Yes, and it is nearly finished. I used the softest reindeer skins that I could find. All I have left to do is make the red pompon for your hat and set the red and yellow trimming on your suit."

"I don't want trimming on my suit. I want to give it to Inka."

"Whoever heard of a Laplander wearing a suit without trimming?"

"But I promised Inka," he reminded her.

"I know how you can get some trimming," Elisbet said. "Find a little reindeer and fatten it. In the fall, exchange its hide for the woolen material."

From that day on, Jalok hunted for a little reindeer. One day when he was playing "hide" in the birch (*Continued on page 70*)

Mozart's Magic Ring

Chester G. Osborne

RAIN lashed against the windows of the Black Horse Inn. Signor Piazzola, the innkeeper, stirred uneasily in his chair; then got to his feet and stretched. It was nearly midnight.

He went to the door and locked it with a huge wooden bolt. He thought there would be no more business this night of May 27, 1770. Then he threw a log on the fire and listened for a moment to the wind in the chimney. A fluttering and chirping from near the clavier reminded him of one more chore.

"Ha, Signor Canary, this is no hour to be without your nightshirt!" Then Signor Piazzola draped a cloth over the bird cage.

Suddenly, there was a hard knock at the door. When Signor Piazzola slid the bolt, the wind whipped open the door and a man and boy hurried past him. They stopped before the fireplace, dripping puddles around their buckled shoes, and rubbing their hands.

"Can you put us up for the night?" the man asked. "I am Leopold Mozart and this is my son Wolfgang. Some people say that he is the greatest musician in the world."

"I can give you accommodations," the Signor said. But he stared at the boy, noticed the frizzled wig, the silken clothes wet with rain, and then looked back to the father. "The greatest musician?"

Leopold smiled. "You will see."

"Your horses—are they taken care of?" Signor Piazzola inquired.

"The carriage that brought us has gone on," Leopold said. "The postilion told me that you have a clavier."

"Yes, my daughter, Lucia, practices on it. You are welcome to use it."

"Wolfgang will use it tomorrow," Leopold said.

"Oh, a canary," Wolfgang broke in. "May I see it?"

"Lift that cover and he will sing a tune for you," said the Signor.

The bird fluttered and chirped.

"He sings on G sharp just like my canary at home!" laughed the boy.

"How do you know that is the note?" asked the innkeeper.

Leopold laughed. "I told you that he is good at music. Our Emperor, Francis I, calls him a 'little magician.'"

Signor Piazzola scratched his bald head. "Magician!" He scowled at the boy. "Well, I'll show you to your room. Here are your candles."

The innkeeper slept poorly, and his round face was grim the next morning. As he came downstairs, Lucia ran to greet him, full of news of the strange guests.

"The boy and his father worked at music, and have been out for a walk. Now they want us to cook them half a fowl each for their lunch."

"Don't have too much to do with these people, Lucia," the Signor warned. "There is something about them that puzzles me."

"The boy says that he has been to London and that he has seen a little donkey with white and black stripes!"

Signor Piazzola had never seen a zebra. "What kind of talk is this? A donkey with stripes?" He hesitated, for the Mozarts were coming into the room. He glanced suspiciously at them, and asked, "How long do you plan to stay?"

"I have to play a concert at the Conservatorio tonight," replied Wolfgang. "After that, we travel to Rome."

The innkeeper went into the kitchen, and he made sure that Lucia followed.

"I wish that Wolfgang would play again," Lucia said.

The innkeeper was about to reply when they heard the clavier.

Lucia peeked through the door. "How (*Continued on page 69*)

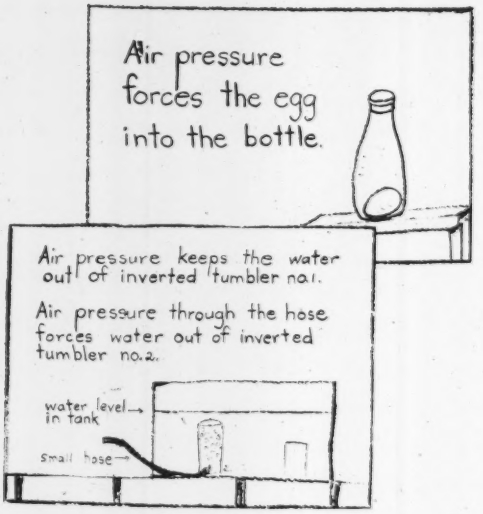
The monarch, or milkweed, butterfly moves northward with spring and lays its eggs in the sprouting milkweed. For reasons unknown, birds do not eat this reddish-brown butterfly or its caterpillar.

specially for slow learners

THE AIR AROUND US

MALINDA DEAN GARTON

Instructor and Supervising Teacher, Intermediate Special Aid Room, Special Education Laboratory School, Illinois State Normal University, Normal, Illinois


Air pressure forces the egg into the bottle.
Air pressure keeps the water out of inverted tumbler no.1.
Air pressure through the hose forces water out of inverted tumbler no.2.
water level in tank
small hose

SCIENCE is an excellent medium to catch the interest of the slow learner. Opportunities are ever present if we recognize them. A group of mentally retarded children of intermediate ages were airing the classroom. As they put away art materials, the wind blew a painting to the floor. Helen exclaimed, "Oh, look! The wind blew my paper away." Other activities ceased as pupils went to the open windows to hold pieces of paper, and to watch them wave in the currents of air.

As they watched, they asked many questions. I listed some of the questions on the board. The children talked about them. They decided to look in books and magazines for information about the air. The librarian assisted in finding materials at different reading levels.

Reports were made by the children to the class. Drawings and diagrams made by the children were explained to the group. The children who were in early reading levels found many pictures in magazines about winds and the air. They cut these out and mounted them. These were given titles by the more advanced pupils. This aided in building sight vocabulary.

The pictures were later grouped in categories, made into booklets, labeled: Storms, Scenery, Airplanes, Ships, and Uses of Air.

The work in the class as a group was recorded in experience stories that were developed day by day after each lesson period. They tell in language more vivid than any scientific document what this study meant to these children. Here are new words being used with understanding. Here is the feeling of success.

Where Is the Air?

The air is everywhere.
The air is in this room.
Air is over the ground.
Air is out of doors.
Air is high over the trees and houses.
We look through the air to see anything.

How We Know the Air Is About Us

We can feel the air push against us when the wind blows.
We can feel the air come in and out of the nose as we breathe.
We can feel the air come in the open window.
We can see things move when the wind blows.

Air Takes Up Space

Elfred filled a jar with water and inverted it in the tank of water.
He put a small hose in the tank under the jar.
He blew in the hose.
The air forced the water out of the jar.
He blew until the jar was empty of water.

The Parachute

The girls made a parachute.
The parachute was about twenty inches across.
It had a little rock to hold it steady, as it floated down.
The girls threw it out of the school window.
The window was on the third floor.
The boys were outside on the ground.
They caught the little parachute.
It just floated down to the boys.
The air held it up.
The air has pressure.
The pressure of the air holds up a parachute, or a kite, or an airplane.

The Force of the Air Pressure

Delores brought a hard-cooked egg to school.
She shelled the egg.
Cora dropped a lighted match into an empty milk bottle.
Delores quickly put the egg on top of the bottle.
Some of the air had expanded and escaped.
The pressure of the air outside forced the egg into the bottle.
Idella tipped the bottle so that the egg was near the opening.
She blew into the bottle.
The egg popped out of the bottle right into her mouth.
Everyone laughed.

The Air Has Weight

A basketball that was not blown up was weighed.
The boys pumped up the basketball.
The ball weighed more than it did before it was pumped up.

Warm Air Expands

Helen blew up a rubber balloon.
She held it over a hot plate.
The air in the balloon got warm.
The balloon got larger.
We learned that warm air expands.

Air Moves in Many Directions

Dora made a pinwheel. She held it out of the window.
The air made the wheel go around.
Douglas made some paper streamers and fastened them to a stick.
The window was opened and the air made the streamers go in and out.

What the Air Does for Us

We need air to live.
We breathe the air.
All living things need air.
Living things need food and water.
The air carries the sunlight that keeps us healthy.
Seeds need air to sprout and grow.
The air carries the clouds, rain, and snow.

Things in the Air

Many things are carried in the air.
Dust, moisture, and seeds are carried in the air.
Birds fly through the air.
People ride through the air in airplanes.

The Air Helps Men

The air helps the vegetables to grow.
The air turns windmills.
The air pushes the sailboats along.
The air helps the airplanes fly.
The air makes fires burn for cooking, heating houses, and for making machinery work.

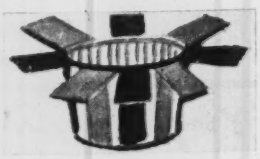
The Air Is Powerful

Sometimes air is harmful.
The wind may be so powerful that it blows away houses.
The wind may uproot trees.
The wind may push snow into drifts and cause people and animals to be hurt.
The air may be very cold or hot and harm animals and plants.

(Continued on page 80)

PATRIOTIC NUT CUP

JANE TURNER



Give each child a 2" paper favor cup and two strips each of red and blue paper 6¼" x ½". Use a block of wood to measure off 1" on both ends of each strip. Bend back the short ends. Paste centers of red strips—cross fashion—to the bottom of the upturned cup. Paste the blue strips the same way, alternating with the red ones. The cup white completes the patriotic triad.

Talking Over

---the Cover Picture

HARRIET GARRELS

Specialist in Art, Elementary Schools, Washington, D.C.

EACH year about a million and a quarter visitors come to the Lincoln Memorial in Washington, D.C., to see this stately and impressive marble statue by Daniel Chester French. How do objects carved from stone differ from pictures? Which are flat and which have three dimensions? Which emphasize form more than color? Which are generally larger?

This colossal figure of Lincoln is the biggest marble statue in the world. It was cut out of a huge mass of marble formed by fitting twenty blocks together so they seemed to be one huge piece. Lincoln sits in a throne-like armchair on a high pedestal. The chair is twelve and a half feet high, and the figure of Lincoln is twenty feet high.

Notice how the square chair encloses the figure of Lincoln somewhat like the sides of a box. Part of his cloak, hanging over the side, breaks the severity of those lines.

Was the sculptor imaginative or realistic? The statue's giant size expresses power and strength, not the kind an athlete has but the kind Lincoln had. What was that?

We can find the answer in his serious, thoughtful face. His rugged features gazing toward the Capitol are most impressive at night illuminated from above.

Shadows are striking and dramatic. Sculptors like Mr. French know this and cut away parts of the stone accordingly. The compact design of a strong man is left.

Daniel Chester French first made a model of this statue, which was copied in marble by the Piccirilli Brothers, stonecutters, who worked four years on it. After the statue was in place in the Memorial Building, Mr. French added some finishing touches.

The Artist

Daniel Chester French, born in Exeter, New Hampshire, in 1850, was a member of a scholarly old New England family. When he was just a little boy, Dan carved a turnip into a grotesque little frog dressed in clothes. His parents recognized his ability and encouraged him. When May Alcott (Amy in *Little Women*), who taught art to Boston children, heard that Dan's modeling tool was one he had whittled out, she sent him one which he used the rest of his life.

The lad attended a few lectures on anatomy in Boston and studied for one month with J. Q. A. Ward, but there was no art school in Boston for him to attend. The precocious youth went to work on portrait busts and monuments without further training. Of this early work, "The Minute Man" at Concord, Massachusetts, is the best.

After two years of study in Florence and two in Paris, with New England commissions between, Mr. French settled in New York City. There he modeled the poetic Milmore Memorial "Death Staying the Hand of the Sculptor," probably his most popular work except for the Lincoln statue in Washington, D.C.

Other well-known works include the standing Lincoln in Lincoln, Nebraska; "Alma Mater" on stairway to Columbia University Library; "Mourning Victory" and "Memory" in the Metropolitan Museum of Art; and the bronze doors of the Boston Public Library.

Mr. French, influential in making possible the permanent exhibition of American sculpture in the Metropolitan Museum, was awarded the National Sculpture Society's first medal of honor in 1927—four years before he died. He had also received the gold medal of the National Institute of Arts and Letters.

(Cover photograph from Keystone View Co.)

---and New Records

ELVA S. DANIELS

Supervisor of Music, Public Schools, Swarthmore, Pennsylvania

FEBRUARY is here again, and your class will soon be busy with Valentine Day, Ground-Hog Day, Boy Scout Day, and, of course, the birthdays of our two most famous presidents.

In spite of the hustle and bustle, it might be a good time for you to realize that this is really the middle of the school year, and therefore a good time to pause and reflect on what has happened since last September. It may sound trite, but has your teaching been effective? You may have been searching for a way to make historic events of the past "come alive" for your group, and have not succeeded sufficiently to live up to your expectations.

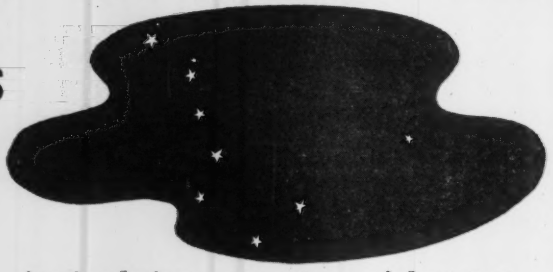
I recommend that you try these two new members of the "Enrichment Record Series." *Paul Revere and the Minute Men* and *Our Independence and the Constitution* are on one record (LLP 103, 33⅓ rpm, $3.75; also available as a set of two 10-inch records at 78 rpm, $2.95 for each title).

These two new releases based on books of the same name by Dorothy Canfield Fisher are as entertaining as a radio thriller, and as authentic as a newly minted dime. Great care has been taken to use "true" music of the period, and pains were taken so that the voices of George Washington, Thomas Paine, and Benjamin Franklin would portray the characteristics of those great men. Each story is completely dramatized—not merely narrated—and you will be able to hear a pin drop as you listen to Paul Revere's instructions to the sexton about the hanging of the famous lanterns. As Revere's horse gallops through the darkness, you'll hear Paul's well-known warning, and feel as though you're riding along with him. These events of the past will become alive for today's young people—a guarantee of effective teaching, learning, and remembering.

Are you tired of hearing your class begin each morning with a spiritless rendition of "America"? Or is it our national anthem that they have been singing for the past six months? Try a new procedure—play either of these songs on record (Playtime Records, PV 385, single 6-inch record, $.25). Each selection is clearly sung by the "Men of Song" and an orchestra, and for your money you even get a second verse of "America." Hearing professionals rendering these numbers ought to give your class a new model to follow, and when they sing again, we hope you'll hear a big improvement.

February's weather may cause many "indoor recess periods" which can be so trying to teachers. If your children need to release their pent-up energy, let them march to some stirring music. Your old standby march record may be warped, scratched, or cracked, but for just a quarter you can buy two marches that all children love—*From the Halls of Montezuma* and *Anchors Aweigh* (Playtime Records, PV 376, single 6-inch record, 78 rpm). The song of the Navy is played in sparkling tempo by the orchestra, and sung in rousing fashion throughout both verses. Another in this same series is *The Caisson Song* and *When Johnny* *(Continued on page 75)*

Two Units on Astronomy



A stimulating comparison of how two different grades can develop the same topic—each on its own interest level.

FOR PRIMARY GRADES

Margaret Larcombe

Teacher, Third Grade,
Dr. George Cunningham School,
Vineland, New Jersey

OUR study of the solar system was carried on by a third-grade class of thirty-two children from seven to ten years of age.

The children wanted to know if they "could study the planets." I was skeptical, since I was not sure they could accomplish much, but started out using a large bulletin board all across the back of the classroom for the sky. They painted the heavens light blue, and put in the sun first and then the moon and the planets. The children placed the constellations of the Big Bear and Little Bear in the sky. They learned the terms Ursa Major, Ursa Minor, and Polaris.

Next we took large pieces of oak tag, and cut circles, covering each with a piece of metallic paper in various colors to represent the planets.

We were fortunate to have articles which had been written in simple form by Catherine E. Barry, the assistant curator of the Hayden Planetarium, New York. We knew each month what planets to look for, and where, in the heavens both morning and evening. One girl who drew well made illustrations of the different constellations monthly. For example, in December, she drew the Gemini, the Twins, which were almost stepping on the shoulders of Orion, the mighty hunter.

The children read legends of the constellations and we discussed them. Then we displayed the constellations in the sky in black silhouettes, placing colored stars of importance in them.

Many boys and girls brought pictures, articles from magazines, and reports heard over radio or seen on television. There were at least twelve children in the group that could read on a higher level, and they became interested in looking up the pronunciations of the names of the stars, constellations, and the Greek gods and goddesses.

A man living in our town who had constructed a large telescope invited the class to observe the moon one evening. The children commented that it was like the pictures they had seen—a big cooky which had been chewed at the edges.

At Christmas time the class visited the Fels Planetarium in Philadelphia, and heard and saw the Christmas story of the "Bethlehem Star." In the spring we visited it again to see the constellations or the "Zoo in the Sky." We visited the Zoo also. The children drew large pictures of the animals on oak tag, and pasted on them colored silk coat linings which a child brought in from a clothing factory.

Part of our morning sharing period was used for reading or telling legends, playing records, learning songs, and so on. The different grades were invited to see and hear about our study of the subject. The material taught was thus reviewed and summarized. Free expression gave the children poise, especially a few retarded ones.

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FOR UPPER GRADES

Mary Estelle Posso

Teacher, Eighth-Grade Science,
Miami High School,
Miami, Oklahoma

A CLASS discussion about flying saucers and space ships in one of my eighth-grade science classes brought up the question of what space is and how far off the stars, sun, and moon are.

During our first general discussion we found there were many questions which should be answered before the girls and boys could acquire a true appreciation of the skies and develop a feeling of friendship for the stars.

These questions I wrote on the blackboard. They included the following.

1. What is space? What is it like?
2. Do we live on a star?

3. What is a star?
4. Are the sun and the moon stars?
5. What are the names of some of the stars?
6. How can we locate the different stars?
7. How many stars are there?
8. Does anyone live on the stars?
9. What keeps the stars up in the sky?
10. Can a rocket ship ever reach the stars?

Since most of the children were already familiar with the Big Dipper, we used that group of stars as a starting point. With a blackboard sketch as a guide, they quickly learned to locate Polaris, the North Star, by reference to the "pointers" that make the edge of the Dipper opposite the handle. The discovery that the North Star is also the end star in the handle of the Little Dipper introduced this second star group, and served as a guide for subsequent study of the skies.

Arcturus was located next. It became a favorite star when it was learned that its rays, used to turn on the lights at the Century of Progress Exposition at Chicago in 1933, had in reality left the star thirty-eight years before and had been traveling constantly earthward since that date at the rate of 186,000 miles a second.

Finding new stars and constellations became a regular nightly diversion in which other children and many parents joined, and the pupils made many reports in class about their new discoveries. Eventually, most of the class could easily locate such star groups as the Northern Crown, the Seven Sisters, Cassiopeia, and the Flying Horse. Both English and Latin names were learned, and Greek, Latin, and Indian legends about each constellation were read and discussed in class. Curiosity about the immensity of the Milky Way led naturally into a search for information about space, the size of the larger stars, and the possibility of life existing on any of them.

When a boy reported a strangely bright star in the southern sky late the previous evening, sky maps, encyclopedias, and reference books were searched to determine whether the star might have been a planet. With the discovery that planets revolve in their orbits around our sun, with the stars as a background, it was decided that the group needed to know more about our solar system, and additional information was gathered and presented to the class by individual reports. More new words were added to our vocabulary as meteors, comets, sunspots, tides, and eclipses became topics of general discussion. When telescopes were mentioned, one of the girls who had visited a large observatory shared her experience with the class and related in an interesting manner how the moon looked through the telescope.

Our unit concluded with a study of our own planet, the earth, and its relation to the other planets in the solar system.

Creative Dramatics

Conducted by Ruth Birdsall

Courtesy, Prospect Hill School, Pelham, New York

A Guest Editor Discusses

POSSIBILITIES IN DRAMATIC PLAY

Tillie Horowitz

Auditorium Teacher, Grades 1–6, Madison School, Pittsburgh, Pennsylvania

DRAMATIC activity appeals to children. Just say to a class, "It is time for our play," and notice the air of anticipation. Listen to the sigh of relaxation.

Among its many potentialities, dramatic activity lends itself to the summarizing of units and to the study of great heroes.

Children do not ordinarily get very excited about the output of wheat in a certain locality or the length and route of a certain river, but such facts and others can acquire greater meaning and be very entertaining if presented in a play. When a unit has been studied, and children look for an interesting way to tell others about it, they may use the play to present one aspect of it.

It is fun to write a scene about a child who lives in a locality having distinctive characteristics and to tell others in this way about the facts that have been learned. If there can be a plot, so much the better. A short scene could show a stranger visiting the country and learning, through various incidents, what it would be like to live there.

In studying early American history, it will not be hard for the children to imagine that a pioneer child wanted a gun. A scene built around this wish would be very effective.

Another way to dramatize a particular era is to show a child spending time with the great hero of that age. What a thrill it would be to act the part of a child who was a friend of Washington or Lincoln, for example!

One or more of the stories that accompany each unit can be dramatized. Such stories are usually found in supplementary readers. If they are too factual, the children can add imaginary incidents which are plausible.

The entire span of a great man's life cannot be shown in one program. It is better to select one incident and dramatize it. Introductory remarks, or a few speeches to set the stage and start the action of the play, are essential. In the same way, there must be a conclusion which leaves the audience with a feeling of seeing an end, a climax, and the solving of a problem.

One sixth grade wanted to tell about General Wayne. They learned that the general was once asked to lead the soldiers against an uprising Indian tribe. They felt that they couldn't show the Indians fighting and they couldn't show the general directing the battle. Therefore they decided to show the general sitting peacefully at home amid his beloved dogs and collections of guns and sabers. Suddenly there is an interruption; a delegation of settlers come to plead their case. They want him to lead the soldiers. The general wishes to refuse, but he cannot, for there bursts in a woman carrying a dying baby. It is her plea that turns him back to war.

William Penn had many dramatic moments in his life. Everybody likes the scene between Penn and the King, who gave him Pennsylvania instead of money, in payment of a debt. Penn making a treaty with the Indians is another effective scene. The arrival of the "Welcome" in the New World is another.

In the scene with the king, our class added an intolerant courtier, who was extremely discourteous to Penn. In the scene with the Indians, there was a man who did not believe in the honesty of the white settlers, but was convinced when he met Penn. If an imaginary character is added to be the villain, it may strengthen the plot.

Washington's life is very interesting. There are many stories which can be easily dramatized. The story of the cherry tree, though it has been declared a myth, teaches a good lesson for both children and parents.

Robert Fulton is another dramatic person. The effect of his invention upon commerce and transportation can be shown by dramatizing its effect upon one life. Perhaps a boy believed in Fulton and was scorned because he worked for him.

It will require much reading and many discussions before the children can originate satisfactory scenes. They have to understand the facts first themselves before they can relay them to others. And because a play is to represent a bit of real life, there is no better subject than a person who has really existed, worked, and suffered. Through his life, the rest of us can learn of the qualities that make a better world.

Our Plays This Month

FEBRUARY is a good month to present Tillie Horowitz' ideas on dramatizing the lives of heroes, especially since we have two excellent plays for examples.

It was a real thrill to come upon a new story about George Washington (see dramatization on page 33). *(Continued on page 74)*

A FEBRUARY PROGRAM

Margaret Hagedorn

Teacher, Social Studies, Public Schools, Slater, Missouri

KNOWING that seventh-graders worship heroes and that they love to dress up (if they can find an adult excuse), I planned an assembly program with my grades that would incorporate these factors and demand little in the way of stage setting.

Any month of the year can be used, but our turn for a program fell in February, which we found to be a fertile field. Calendars, almanacs, library reference books—all give lists of famous people and events. The home-room president presided at the program and the curtains were pulled for each presentation.

We opened our program with the seventh-grade Boy Scouts giving their oath. (February 8th is the Boy Scout organization's birthday.)

The ground hog (Feb. 2) even made his appearance but he was frightened by his shadow and gave the audience only a quick look at his head. (His head was covered by a piece of gray-brown cloth and his ears had been wired erect. In preparation for the program, the "Ground Hog" made himself a den out of a large box which was bent at the corners to a curved surface and painted to resemble a den.)

Cyrus McCormick (Feb. 15) was shown at work at a table where he had constructed a model of his reaper out of erector toys. He explained his past troubles and spoke of future hopes and plans.

Edison (Feb. 11) followed, using the same worktable but experimenting with an electric-light bulb. When a friend dropped in, Edison told of his failures and successes. (One reason I like this type of program is that each child does his own research and writes his own dialogue.)

Babe Ruth (Feb. 7) came out carrying a bat and dressed in a baseball suit. Many of the other seventh-graders were seated on the floor and served as a most enthusiastic audience, one even asking for an autograph on a ball.

Charles Lindbergh (Feb. 4), wearing goggles and helmet, was carried in *(Continued on page 73)*

Two Plays for FEBRUARY 14 ♡ ♡ ♡ ♡ ♡

A Valentine for Grandma

Solveig Paulson Russell

CHARACTERS

VALENTINE MAKER—Wears old-fashioned clothes, spectacles on end of nose, appears old.
JIM, BETTY—Wear school clothes.

ANIMATED VALENTINES

JACK—Dresses as a clown.
BETH, JINNY—Wear dance costumes.
LAZY PETE—Wears baggy, too large suit, and an old battered hat.
DOG—A real animal or a stuffed toy.
(Paper hearts should be pinned liberally on costumes of Animated Valentines.)

SETTING

The Valentine Maker's Shop. A table littered with red and white paper streamers, scissors, paste jars, and so on, may stand at side back. Animated Valentines stand or sit about the room. Paper hearts and valentines may be placed on screens or walls.

VALENTINE MAKER (*sings or chants as he works*)—
I'm the Valentine Maker of Wingenpoo;
Making valentines is all I do.
I paint and gild and cut out lace
And send my valentines every place.

(*Knock is heard.*) Ah, ha! Some customers! Come in, come in! (*Enter Jim and Betty. They look about. Valentine Maker comes forward and bows.*) What can I do to serve you today? Are you interested in some nice valentines? This is the place to get the best.

BETTY—We aren't looking for *valentines*—just for *one* valentine. We want it to give to Grandma Smithers who lives in our block. But just *any* valentine won't do. It's got to be something *special*, because she's a very nice old lady who lives all alone and Valentine Day is her birthday, too.

VALENTINE MAKER (*scratches his head and looks thoughtful*)—Ah—I see! One of those very *special* valentine orders. Difficult, indeed! But perhaps we can find something that will please you. Now, look here. These are exceedingly nice! How do you like them? (*He shows the paper valentines.*)

JIM—Oh, no! Those are just plain old paper ones!

VALENTINE MAKER (*annoyed*)—Humph! "Plain old paper ones!" My dear boy! Don't forget that I am the Valentine Maker of Wingenpoo! I have never made a "plain old paper valentine" in all the years of my life!

JIM—I'm sorry, sir. I only meant that these don't look very *special*, somehow.

BETTY—We want something quite different, you know.

VALENTINE MAKER—Ah! The animated ones! Those you will like! Just watch Jack. (*He steps up to Jack, lifts one of his limp arms and pumps it up and down.*)

(*Jack appears hard to start and reels about for a few seconds before he gets into his act. Then he turns somersaults, handsprings, and jigs. At end of act he totters back into place.*)

VALENTINE MAKER—Now where could you get a better valentine for Grandma Smithers?

(*Scratching noise is heard off stage. Valentine Maker cocks his head toward it, but says nothing.*)

BETTY (*politely*)—I don't believe she would like him too well. He's sort of wildish for her.

JIM—Of course *I* like him, *very* much, but Grandma Smithers might not. She doesn't always like what I do. She doesn't care for toads or bugs, but I do. What else can you show us?

VALENTINE MAKER (*goes up to Beth and Jinny and appears to be winding something on the tops of their heads*)—Here are two perfectly lovely valentine creatures that just *anybody* would love—Beth and Jinny!

(*Beth and Jinny dance some simple little folk dance.*)

BETTY—Oh, they are *darling*, but maybe they'd seem rather tiresome to Grandma Smithers.

(*The scratching noise is heard off stage. Valentine Maker listens; then he shakes his head.*)

JIM (*indicates Lazy Pete*)—What can that fellow do?

VALENTINE MAKER—Now that is the question! (*Goes to Lazy Pete and shakes him into an upright position. He straightens his hat and tries to make him stand. Pete just sags.*) Come on, Lazy Pete! Show what you can do! (*Pete shakes head like a rag doll and lets arms sway.*) Come on, Lazy Pete! Show the best you can do! (*Pete finally takes off his hat and nods his head. Then he puts on his hat and slumps again.*)

JIM (*laughs*)—Well, Grandma Smithers wouldn't like him very much. She doesn't like laziness.

(*Scratching off stage becomes louder and dog's whine is heard.*)

BETTY—What is that?

VALENTINE MAKER—Oh, that's Browny. (*Continued on page 80*)

The Lost Valentine

Liane Weber

CHARACTERS

VALENTINE—Girl who can sing.
BOY BLUE
MISS MUFFET
KNAVE OF HEARTS
POSTMAN
MARY—Girl who can sing.

SETTING

A park or roadway.

(*Valentine is wandering sadly about the stage. She dabs her eyes with a pretty hanky.*)

BOY BLUE (*enters*)—What is the matter, little Valentine? Why are you crying?

VALENTINE—I am lost. I've walked and walked, but I cannot find the one to whom I belong.

BOY BLUE—I'm sorry for you. It is no fun to be lost. I know, for once while searching for my cows I became lost in the woods. Can I help you?

VALENTINE—I don't know what to do.

BOY BLUE—I wish you were for me. But the postman just gave me my valentine. See! (*Takes a paper valentine from his pocket and holds it for her to see.*) It is from Little Bopeep. It is a very pretty one. But you are very pretty, too.

VALENTINE—Thank you. But it won't matter how pretty I am, if I cannot find where I belong.

BOY BLUE—I wish I could stay to help you, but I must fetch the sheep from the meadow. Good-by. (*Exits.*)

VALENTINE—Good-by, Boy Blue. (*Watching him exit.*) Oh, dear. I feel lonelier than ever. (*Cries again.*)

MISS MUFFET (*enters, holding bowl and spoon in one hand, and a large valentine at which she is looking in the other*)—How sweet. "Little Miss Muffet, sit on your tuffet,
Eat up your curds and whey.
But don't forget the one you love,
For this is Valentine Day."

VALENTINE—Hello, Miss Muffet. I was hoping I was your valentine, but I see you have one.

MISS MUFFET—Oh, yes! Little Jack Horner sent it. See, he even sent his plum. (*She holds up a dried prune from bowl.*) He said it was "Sweets to the Sweet." Wasn't that just like him?

VALENTINE—Yes, indeed! Do you know of anyone who didn't get a valentine? I am lost.

MISS MUFFET—I haven't heard of anyone, but if I do I'll let you know. (*She goes off nibbling her prune.*)

VALENTINE—I guess it's hopeless. I'll just have to walk to the next town. (*She comes center front and sings "The Lost Valentine." See end of play.*)

KNAVE OF HEARTS (*enters, carrying bag of tarts*)—Bravo! I should clap for you, but as you see, I have my hands full. (*Looks into bag, sniffs in delight.*) Oh, those heavenly tarts!

VALENTINE—You've stolen the Queen of Heart's valentine tarts again. You should be ashamed!

KNAVE OF HEARTS—It will be worth another beating. I hear someone—I must be off. (*Exits.*)

POSTMAN (*enters with bag over shoulder, and a bundle of envelopes in his hand*)—Hello, there! What are you doing out here? Did someone drop you?

VALENTINE—I am lost. Oh, Mr. Postman, perhaps you know to whom I've been sent.

POSTMAN—Let me see your address. Dear me! "To My Valentine." No street, city, nor state. What a careless person to send such a lovely valentine without the correct (*Continued on page 82*)

and One for FEBRUARY 22 ★ ★ ★ ★ ★ ★

The Promotion

A Play about George Washington as a Boy

Manta S. Graham

CHARACTERS

CHRONICLER
TUCKET—A Negro boy.
GEORGE—Eight years old—large for his age.
BETTY—George's younger sister.
MRS. WASHINGTON

SETTING

A path which leads to the stables; a wooden bench is at one side.

CHRONICLER—The Washingtons live on a plantation close to the Rappahannock River. Besides the parents, there are five children—George, Betty, Samuel, Charles, and John Augustine. At eight years of age, George likes to swim and fish and wrestle, but his favorite of all sports is riding on his gentle pony. According to the custom of the times, when he rides with his mother a lead rein, attached to his pony's bridle, is fastened to the bridle of her horse. (*Exits.*)

(*Tucket enters, carrying two fish poles of his own manufacture and a can of bait. He whistles as he strolls down the path.*)

BETTY (*enters*)—Where are you going, Tucket?

TUCKET—No place in particular, just waiting for your brother.

BETTY—You've got fishing poles—two of them. Is George going fishing with you?

TUCKET—Yes'm.

BETTY (*sits on the bench*)—I wish I could go.

TUCKET—We'd have to have another pole.

BETTY—What is in that can?

TUCKET—Worms and grubs. (*Holds them for Betty to see.*)

BETTY (*shudders*)—I don't like worms.

TUCKET—Then you shouldn't go fishing; if you go fishing you've got to like worms. (*Exaggerates.*) You've got to pick 'em up in your hands and put 'em on the hook.

BETTY (*clasps her hands behind her back*)—I couldn't—

TUCKET—Then you can't go.

BETTY—I can too, and I could catch a fish—I think.

TUCKET—Not without a worm on your hook.

BETTY—You or George could bait my hook.

TUCKET—Not unless—

BETTY—Gentlemen always bait hooks for ladies; Father does for Mother.

TUCKET—Well—ll—ll, maybe we could.

(*There is a commotion off left, a voice calls "Whoa!"*)

BETTY (*jumps up, looks off left*)—There they are.

TUCKET (*carefully lays poles beside the path*)—I'm going to see if Mrs. Washington will let me take the horses to the stable.

BETTY (*peers intently*)—What is George doing?

TUCKET—Looks to me like he's taking the leading rein off his bridle.

BETTY—He thinks he's too big for that rein.

TUCKET—He is getting big, and big boys don't like to be led around by their mammies.

BETTY—Why, Tucket, such a way to talk! Mother knows better than George.

TUCKET—Maybe so. (*As he starts off he meets George entering.*) I'll be back. (*Tucket disappears.*)

(*George drags a leather strap, looks back as if watching the horses.*)

BETTY—George, what are you doing with that rein?

GEORGE (*coils the rein*)—Hello, Betty. Mother wants to see you.

BETTY (*teasingly*)—You didn't answer me; you don't want me to tell.

GEORGE (*playfully threatens her with the end of the rein*)—You'd better skip before Mother has to call you.

BETTY—Shall I tell her you took the rein off the bridle?

GEORGE—Don't you dare.

BETTY—Why not?

GEORGE—I don't want you to.

BETTY—May I go fishing with you and Tucket?

GEORGE—Of course not.

BETTY (*starts off*)—Mother—

GEORGE—Say, Betty, wait a minute. You can go if you'll be as still as a mouse.

BETTY—Oh, thank you; I'll get my bonnet. (*Skips off.*)

(*George tosses the rein into the shrubbery, and goes to meet his mother.*)

MRS. W. (*entering*)—Where is Daniel?

GEORGE—I don't know, Mother.

MRS. W.—He should take the horses to the stable.

GEORGE—Tucket is taking them. See, Mother!

MRS. W.—He's too small to handle them.

GEORGE—Just look at him; he isn't having a bit of trouble. I could take them myself.

MRS. W.—Don't be boastful, George. You might handle your pony— (*Sits on the bench.*)

GEORGE—And a nice gentle horse like yours—I could take them both at the same time, just as Tucket is doing.

MRS. W.—In a year or so your father may let you try.

GEORGE—I could right now.

MRS. W.—George, your father does not care for a boastful boy.

GEORGE—See, Mother, Tucket didn't have a bit of trouble; he's coming out of the stable; he didn't have to call Daniel to help.

MRS. W.—He has managed better than I thought he could. Tucket has grown more than I realized.

GEORGE—So have I. (*Stretches to his full height.*) Don't you think so?

MRS. W.—Well, you are large for your age.

GEORGE—Tucket, come here.

TUCKET—In a minute.

BETTY (*enters carrying a sunbonnet*)—Did you tell Mother?

GEORGE—Mother, Tucket and I won't care if Betty goes fishing with us.

MRS. W.—That's nice for Betty.

TUCKET (*enters*)—Do you want me?

GEORGE—Yes, I do, Tucket; let's measure. (*Backs up to Tucket.*)

BETTY (*to her mother*)—George isn't as tall as Tucket.

GEORGE—I am too. (*He gropes for Tucket's head. Betty estimates the difference.*)

MRS. W.—George will soon catch up with you, Tucket.

TUCKET (*courteously*)—Yas'm, Mrs. Washington. Joe said to tell you the leading rein isn't on the pony's bridle.

MRS. W. (*feels in the pocket of her dress as if the rein might be there*)—I wonder what I did with it.

(*Betty looks at George; she doesn't know whether to laugh or be frightened.*)

GEORGE (*after an instant's hesitation*)—You didn't have it.

MRS. W.—What do you know about it, Betty? Did you find it?

BETTY—No, Mother, I didn't.

MRS. W.—You came out to meet me. Since I think of it; I don't remember having had it. Was it in my hand?

BETTY—No, it wasn't.

MRS. W.—I don't recall using it after we crossed the creek. Dear me; I have been careless. That is a very nice piece of leather. If we have lost it—that will be too bad. Did we have it as we came through the lower gate, George?

GEORGE—Yes, Mother.

MRS. W.—Then we must have lost it between the gate and the stable. You and Tucket should look for it before you go fishing. Search carefully on each side of the lane.

BETTY—Mother— (*Betty puts her hand over her mouth to keep from telling.*)

GEORGE—We won't find it in the lane.

MRS. W. (*surprised*)—How do you know? How can you tell until you try?

GEORGE—I know, Mother.

MRS. W.—Without looking?

GEORGE—Yes, Mother.

MRS. W. (*eyes Tucket carefully*)—Tucket, do you know where it is?

TUCKET (*with assurance*)—No, ma'am.

MRS. W.—George, do you know where the rein is?

GEORGE—Yes, Mother.

MRS. W.—Then bring it to me this instant! (*Continued on page 80*)

A Boy Begins to Wonder . . .

A Lincoln Play for Upper Grades

MARY NYGAARD PETERSON

CHARACTERS

ANNOUNCER
ABE—Age sixteen.
TOM—His father.
SALLY—His stepmother.

SETTING

Place.—Interior of the Lincoln cabin.
Time.—Scene 1. An early spring morning, in the year 1825.
Scene 2. Evening, a few weeks later.

Scene 1

ANNOUNCER—When Abraham Lincoln was sixteen years old he lived with his father Tom Lincoln and his stepmother Sarah, or Sally, Bush Lincoln in a cabin at Buckhorn Hollow near Little Pigeon Creek in Indiana. Sally was not an educated woman but she was good to Abe and encouraged him in his love for book learning. (*Exits.*)

(*Abe is sitting on the floor, leaning against the side of the fireplace, engrossed in a book. Sally is clearing the table.*)

ABE—Listen to what it says here, Mother. (*Sally interrupts her work to sit down on a stool and listens.*) It says that a man was driving along in his wagon when he heard an awful creaking coming from one of the wheels. He got out to look at them, and saw that it was the worst one of the lot making all that noise. He asked it why it was making all that racket, and it said, "Creaking has always been the privilege of the weak." (*Looks up to see Sally's reaction.*)

SALLY—Well, I guess that's about the way it's allus been in this world. It's the weak that does the most groanin'. What is that you're readin', Abe? Makes good sense.

ABE—*Aesop's Fables.* I reckon as how about everything you see could have a fable to it. (*He looks speculatively about him.*)

(*The door opens, and both of them look up to see Tom Lincoln enter.*)

TOM—So, that's where you are, Abe. I mighta known it—wasting your time over books when there's more work than a man can do. Why ain't you out a'cuttin' down trees?

SALLY—He just dropped down to rest for a minute, Tom. He chopped and carried in enough firewood to last me all day. Besides, a body needs to catch his breath once in a while.

TOM—He can catch it doin' suthin' useful, then. What foolery is he clutterin' up his mind with?

ABE—*Aesop's Fables,* Father. You know, it tells in here about a farmer.

TOM—Does? Does it teach how to plant crops and harvest them? Does it teach you to keep accounts so that no man can cheat you?

ABE—No. It tells here, though, about a farmer who had a bundle of sticks. Each stick was small and could be broken easily. Yet, when he held them all together, he couldn't break them.

TOM—Huh. I s'pose that's right useful information. Think anybody don't know that much 'thout readin' it in a book?

ABE—I don't know, I was just wondering. Maybe it doesn't mean a farmer at all. Maybe it could mean a family—if they stuck together they would be stronger—or, maybe our country, even. Now, Kentucky isn't very strong by itself, or Indiana either. But Kentucky and Indiana together, with all the other states—they would be strong.

TOM—Don't see much sense wastin' time over all that—jest an excuse to get outa workin', I allus say. Now me—I've got a system of keeping accounts as good as anybody's. I'll teach it to you for nothin'—won't have to read about it in no book, either. Come on an' see. (*Tom and Abe go to a wall of the cabin.*) See here—when a man borrows suthin' from me, or buys suthin' 'thout payin' for it, I make a mark on this log. When he pays me, I rub out the mark. I can see right now how much people owes me. What more do you need to know? Do you think you'll ever be smarter than your pappy, with all your book studyin'?

ABE—No, sir.

TOM—Then pick up your ax and get out to the woods. Take one tree at a time and you'll be able to cut it down. Don't try to chop them all to onct. (*He laughs at his own joke. Exits, laughing.*)

SALLY (*as Abe starts to go*)—Abe, don't be upset over what your father says. All people don't think alike.

ABE—I know, Mother.

SALLY—Keep on with your readin'. Learn all you can. Some day God will use you for something special. Then you'll be ready.

ABE—I will. Thanks, Mother.

SALLY—I'll have a good dinner for you and Tom.

Scene 2

ANNOUNCER—Abe left home to work on the farm of James Taylor along the Ohio River. He had been gone several weeks before our next scene opens. (*Exits.*)

(*Sally is straightening up the room. Tom is working by the fireplace, perhaps mending a boot. A knock is heard at the door, and Abe enters.*)

SALLY (*goes to him, puts her arm in his, and draws him into the room*)—It's so nice to see you, Abe. We've missed you. How are you?

ABE—I'm fine, Mother. Got so lonesome I had to come and see how you were making out.

TOM—Well, are you rich already, or did Taylor decide he could get along without you?

ABE—I didn't get fired, if thet's what you mean.

SALLY—Tell us, Abe, what you've been doing.

ABE—About what I did here—cleared land, built fences, cultivated fields, studied some books, talked to people.

SALLY—Johnson came by the other day and said he'd seen you.

ABE—Yep, he rode by one day.

SALLY—He said he heard so much commotion in Taylor's woods he thought there must be half a dozen men in there cutting down trees. When he got in, he found it was only young Abe Lincoln.

ABE—You know, there is one thing I've done that I never had a chance to do at home.

TOM—Now, what could that be?

ABE—You remember that one cornfield of Taylor's—down near the mouth of Anderson's Creek? Well, from that field I can see the steamboats and barges going up and down the Ohio River.

TOM—I hope you don't waste all your time lalligaggin' at 'em!

ABE—Don't need to worry about that, Father. Taylor doesn't care. Matter of fact, we sometimes watch them together. One day a couple of gentlemen came by when we were watching a big side-wheeler foamin' along, and they wanted us to row them out to the middle of the river so they could catch the boat. Taylor said, "Why don't you do it, Abe? I'm too old for that kind of exercise."

SALLY—Did you do it, Abe?

ABE—Yep, I did. And do you know, when those fellows got on board they each threw me a half a dollar.

SALLY—You don't say!

ABE—Yep.

TOM—Two half dollars for rowin' out to the middle of the river? They musta been out of their heads.

ABE—It sure looked like big money to me, too. Bad part of it was, though, I lost one of the half dollars in the river. Wasn't my fault, either—the fellow didn't pitch it straight.

SALLY—Wasn't that too bad!

ABE—I'd sure like to have had the money. Most I ever made in my life was that thirty-one cents a day I got for butchering.

TOM—'Twas Taylor's boat. What did he get out of it?

ABE—I offered to split it with him, but he said go ahead and keep it—I did the work and it didn't hurt the boat any. I worked like three men afterwards for a while so he wouldn't be out any on my labor.

SALLY—Abe, you're too honest!

TOM—It's what I say, "Allus be honest," I sez. "Ye'll never suffer for it." (*Continued on page 62*)

Girls and Boys Section

THREE'S A CROWD

Edna Staples

Many things in Mother Goose rhymes are in groups of three. Can you tell what goes in each blank below?

1. Three little - - - - - - - lost their mittens.
2. Three blind - - - - ran after the farmer's wife.
3. Rub a dub, dub! Three - - - in a tub.
4. Yes, Sir! Yes, Sir! Three - - - - full.
5. The Three - - - - - made some soup and went for a walk while it cooled.
6. The three little - - - - built their own homes but had trouble with the wolf.
7. Three - - - - - - - of Gotham Went to sea in a bowl.

A VALENTINE FOR MOTHER

Alma C. Denny

A valentine present Mother is sure to like is a packet of three heart-shaped pot holders trimmed with red.

Use an old terry towel. Cut out six hearts, using the same pattern for all of them. Pin two hearts together at a time and bind them with bright red bias tape. Don't forget to leave a loop of the bias tape so that Mother has a way to hang them up.

Tie the three completed valentine pot holders together with narrow red ribbon.

A FEBRUARY PUZZLE

Sheila Bane

The middle letter in a *chick*,
The second in a bunny;
The first one in a circus *clown*
Who always looks so funny.

The letter that begins a *puppy*,
Playing with a ball.
The letter that comes just before
The "O" in paper *doll*.

These letters five spell someone nice
Who's very, very busy
Shooting arrows from a bow
That's made of gold. Who is he?

CRAZY WORDS

C. Mabel Hathaway

The only thing wrong with this sentence is that the words are broken incorrectly. Parts of different words are run together and the spaces are in the wrong places. Can you write the sentence correctly? It is a familiar quotation.

"Thew or ldiss oful lofan umb ero fthin gs, ims urew es houl dall bea shap pya skings."

FINISH THE RHYMES

Elizabeth Merriehew

Tommy is my tiger cat,
Who sleeps upon a nice thick - - -.
His hair is fine as finest silk,
Because he always drinks his dish of - - - -.
His eyes are green as green can be,
And even after dark, he can - - -.
And when he plays, he keeps his claws
Inside his little velvet - - - -.

Answers to puzzles, riddles, and quizzes are on last page of "Girls and Boys."

Whose Birthday Is in February?

Each person in this verse was born in February. Tell who they are and write their names in the right place.

Said the home-run king to the chief of staff,
"I entertained people though I didn't make them laugh."
The electric-light man stopped his daily routine
To inspect the reaper man's new machine.
The father of our country never knew the dame
Who got votes for women and won great fame.
The first woman doctor and a cowboy rider
Were born long before the first ocean flyer.
A great woman singer tells with praise
Of her people's liberator in Civil War days.

The Riddle Box

How long should a cat's legs be?

What kind of coat is made without buttons and put on wet?

What is it that asks no questions but needs many answers?

Why is the sea so restless?

How can you change a tomato into another vegetable?

Use me well and I'm everybody;
Scratch my back and I'm nobody.
Who am I?

DOLL BONNETS

Dorothy Mansur

A pretty doll bonnet can be made with very little sewing. Plain colored material is best to use because both sides of cloth show.

Cut a pattern from paper like the diagram above. Make a wide buttonhole stitch around the edges with embroidery thread of contrasting color. Lay one pointed end over the other and sew together.

Sew pieces of ribbon at each side to tie under the doll's chin.

If you like, you can use rickrack braid around the edge instead of the buttonhole stitch.

VALENTINES TO MAKE

Louise Jones

Fold a piece of red construction paper about 6" x 10" in half lengthwise and cut an arrow as shown in Fig. 1. Be sure not to cut the arrow completely away. Unfold the paper. Then fold twice to form a booklet with the arrow inside and pointing toward the right-hand edge of the booklet. Letter the words "Who Is My Valentine" on the outside with white ink. Paste paper lace on the inside to form the word "YOU" and to cover the arrow.

Another piece of red paper 5½" x 7" makes a second valentine. Fold it in half lengthwise and cut a heart as shown in Fig. 2. Be careful not to cut the heart completely loose from the rest of the card. Refold to form a booklet, folding the heart inside and leaving the center fold of the heart folded as it was originally. Cut two small slits in the heart and insert a small white arrow. Paste a piece of paper lace behind the heart. Letter with white ink.

Fig. 1

Fig. 2

VALENTINE PLACE MATS

Elizabeth Lewis

Heart place mats are simple to make and will be pretty on the table for a valentine party. Cut large hearts from red oilcloth. Add decorations by gluing white felt and colored paper figures—cupids, arrows, small hearts—on the hearts.

VALENTINE GIFT

Alma C. Denny

This valentine is just right for little brother or sister.

Cut one heart from red cambric and another the same size from cellophane. Now, bind them together with red bias tape, leaving a small opening. Fill the valentine with small heart-shaped candies and one small, but very special, toy. Finish sewing the bias tape around your valentine.

Baby brother or sister can easily open the bag by tearing the cellophane.

WHO-OO CAN GUESS?

Marguerite Lodge

The answers to these questions all have the owl sound in them, but may be spelled differently.

1. What does a dog do to a moon?
2. This is a gardener's tool.
3. You use this to dry your hands.
4. This is a bad hit in a baseball game.
5. A, e, i, o, u are called what?
6. Many hunters like to shoot them in the fall.
7. This is a round wooden rod.

Time to Smile

Barbara: Why is the moon so poor?
Diane: I don't know, why?
Barbara: It only has four quarters.

Teacher: Bobby, tell me where the elephant is found.
Bobby: The elephant is such a large animal it hardly ever gets lost.

Mr. Brown: Did you meet your daughter at the station?
Mr. White: Oh, gracious no! I've known her for years.

Sam and Sue Travel with Uncle Dick

LOOK AT ALL THE CARGO. NEW ORLEANS MUST BE AN IMPORTANT PORT.
YES, IT IS ONE OF THE LARGEST IN THE U.S. THEY'RE LOADING MOLASSES ON THAT SHIP.
WHARVES AT NEW ORLEANS
WHEN THE U.S. MADE THE LOUISIANA PURCHASE, THE STARS AND STRIPES WERE FIRST FLOWN OVER THIS SQUARE.
WOW, THAT WAS WAY BACK IN 1803, WASN'T IT?
JACKSON GARDENS
I'M SURE GLAD WE GOT HERE IN TIME FOR MARDI GRAS.
WHAT IS MARDI GRAS, UNCLE DICK?
IT IS A TIME OF PARADES, COSTUME BALLS, AND FUN MAKING.
MARDI GRAS
DOES IT LAST MORE THAN ONE DAY?
THE SEASON BEGINS ON JANUARY 6 AND CONTINUES TO SHROVE TUESDAY. THE DAY BEFORE LENT BEGINS. THIS BIG PARADE IS ON THE LAST DAY.
HERE COMES KING REX, KING OF THE CARNIVAL
MARDI GRAS PARADE
JAMES PALMER

Science for Fun

Robert Stollberg

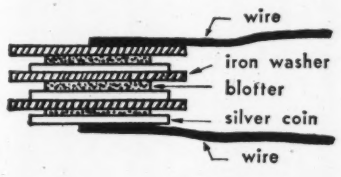
ELECTRIC CELLS

Have you ever wondered what makes a flashlight bulb work? You may know that it glows from electricity in the flashlight cells. Where do the cells get their electricity? These experiments will tell you about electric cells.

You can make an electric cell with a lemon, a short piece of bare copper wire, and a nail or paper clip. Stick the wire and nail into the lemon close together, but not touching each other. This is a very weak electric cell. Put the two pieces of metal called *electrodes* on your tongue. Do you notice the odd sour, metallic taste? This is caused by electricity produced by the cell.

What did you use to make that cell? There were two electrodes from two *different* materials, copper and iron, and a weak chemical solution—the acid in the lemon. In cells at the store, the electrodes are of zinc, lead, or carbon. The liquid is one of several chemical solutions.

A battery is made up of two or more cells. This simple one is easy



to make. You will need an equal number of silver coins, and small iron washers. Cut a blotter which blots on both sides into circles, a little smaller than the coins. Make as many as you have coins and soak in vinegar. Now stack them: coin, blotter, washer, coin, blotter, and so on. This is a series of simple cells, each made of two electrodes separated by a chemical solution. Connect the ends of your battery to two wires, touch them to your tongue, and you will notice a sour taste.

Break open an old flashlight cell. Notice that down the middle is a black *carbon* rod, one of the electrodes. The *zinc* can around the cell is the other. Just inside the can is blotting paper soaked in a wet chemical solution.

"Dry cells" aren't really dry. They are dry because they are sealed tightly. Most of the material in the cell is a black powder which helps the cell work better and last longer.

WHO DID IT?

Alice M. Read

1. Who sat down beside a spider?
2. Who put in his thumb and pulled out a plum?
3. Who was the pumpkin eater?
4. Who jumped over the candlestick?
5. Who went to her cupboard and found it was bare?
6. Who was sleeping under a haystack when his cows were in the corn?

A SWEET VALENTINE

Ettson Brooks

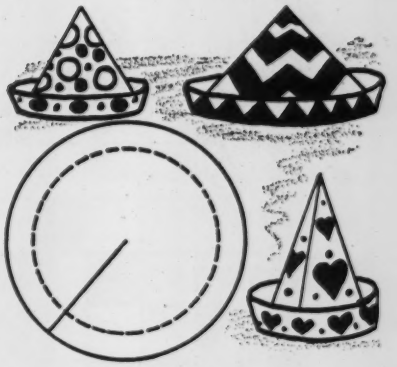
A sweet valentine is a different sort of gift. Wrap each of five or six pieces of candy in a square of cellophane. Twist the edges of each square together and wire each shut.

Cut a slit in the center of a round paper doily just large enough to ease the ends through. Press the paper around the ends in old-fashioned nosegay style. Draw a wire close around the doily and shape it with your fingers.

Tie a ribbon around the bouquet concealing the wire. Fasten to the ribbon a tiny white card saying, "To My Valentine!"

HOW TO MAKE A PAPER HAT

Jesse M. Araneta



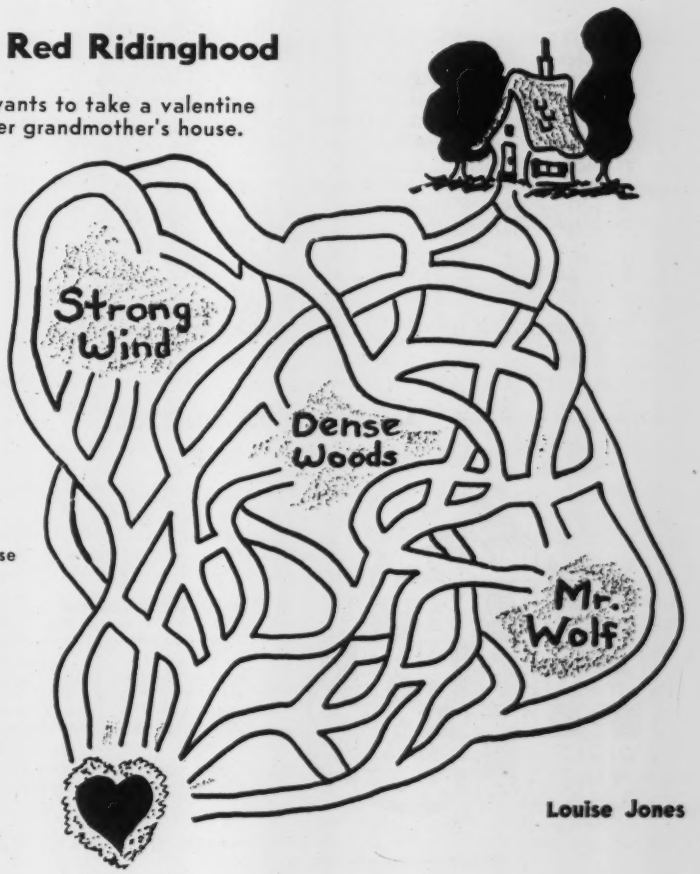
Make this hat from white or colored paper. With a compass draw a circle about 10″ in diameter. Using the same center, draw a smaller one 8″ in diameter. Fold up along the edge of the smaller circle. Make one cut from the outside edge to the center.

Overlap the cut sides to make a cone-shaped hat. How much is overlapped depends on the wearer's head size. Paste or staple the edges to hold the hat in shape.

Decorate the finished hat in bright colors. Colored stars, stripes, circles, and any other design would be attractive.

Help Red Ridinghood

She wants to take a valentine to her grandmother's house.



Remember—

Be sure to hold the valentine tightly so that the strong wind won't blow it away, and choose your path carefully so that you won't meet Mr. Wolf or get lost in the dense woods.

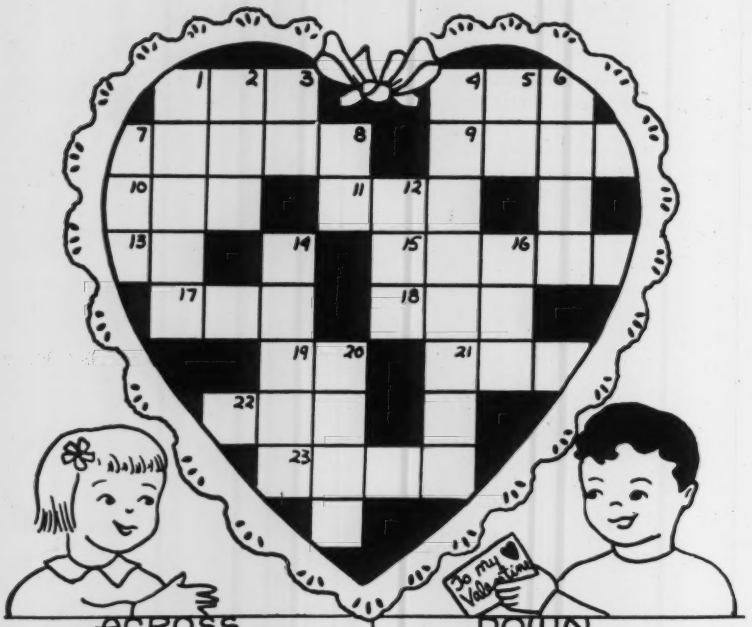
You must follow the paths.

You cannot jump over the edges.

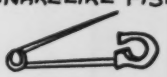
Louise Jones

A Valentine Crossword Puzzle

Virginia Gifford



ACROSS

1. LAD.
4.
7.
9. BUTTER SUBSTITUTE.
10. SKILL.
11. I OWE YOU – ABBV.
13. MISTER – ABBV.
15. TO FORM WORDS WITH A PEN ON PAPER.
17. NOT ME, BUT _____.
18. AND SO FORTH – ABBV.
19. POST SCRIPT – ABBV.
21. SNAKELIKE FISH.
22. 
23. OPPOSITE OF UP.

DOWN

1.
2. CEREAL THAT HORSES EAT.
3. TWELVE MONTHS – ABBV.
4. VALENTINE DAY – FEB. _____
5. SHORT FOR "ALFRED".
6. BIRD'S HOME.
7.
8. NOTE IN SINGING SCALE.
12. TO BE IN DEBT.
14.
16. FROZEN WATER.
20. FROZEN RAIN.

ANSWERS TO QUIZZES

A Valentine Crossword Puzzle—

Three's a Crowd—
1. Kittens 3. men 5. bears 7. wise men
2. mice 4. bags 6. pigs

A February Puzzle—Cupid

Crazy Words—"The world is so full of a number of things, I'm sure we should all be as happy as kings."

Finish the Rhymes—mat, milk, see, paws

Whose Birthday is in February?—Babe Ruth, Gen. Omar Bradley, Thomas Edison, Cyrus McCormick, George Washington, Susan Anthony, Elizabeth Blackwell, William Cody, Charles Lindbergh, Marian Anderson, Abraham Lincoln

The Riddle Box—long enough to reach the floor, coat of paint, doorbell, it has rocks in its bed, throw it into the air and it will come down squash, mirror

Who-oo Can Guess?—
1. howl 3. towel 5. vowels 7. dowel
2. trowel 4. foul 6. wild fowl

Who Did It?—
1. Miss Muffet 4. Jack Be Nimble
2. Jack Horner 5. Mother Hubbard
3. Peter, Peter 6. Boy Blue

Notes from *Aunt Grace*

Dear Girls and Boys,

Agnes' heart is really broken. You see, the cat next door has just moved away. The cat's name was Lucifer. Lucifer was really a very handsome-looking cat—coal black with big green eyes and thick shiny fur. Agnes and he have been friends for quite some time. In fact, they moved down from the country about the same time when they were small.

Of course, Agnes has many friends but Lucifer was one of her best. However, we hope to see him often because his owner said that she was going to visit us. They have not moved out of Dansville, but just to the other side of town.

Agnes is not here with me while I am writing this letter to tell you how she feels. I have planned a valentine party for her, and of course I am inviting Lucifer. I'll tell you from time to time how Lucifer and Agnes are getting along.

Can you suggest something that will help improve Agnes' appetite? She hasn't been eating well.

Affectionately,

Aunt Grace

Dear Aunt Grace,

We are delighted that the poem about our favorite kitten is being published. He is so nice and has the greenest eyes.

L. P. Kincaid, *Kentucky*

Agnes and I are glad you sent the poem, because, as you know, we are very fond of cats and kittens.

Dear Aunt Grace,

I have a problem. Our dog, Chips, does not get along with our cat, Mamie. What should we do?

Lucy Collins, *Louisiana*

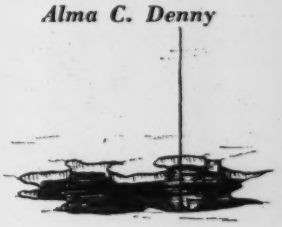
Agnes and I talked your problem over and decided that you should pay equal attention to both Chips and Mamie. We think they will become accustomed to each other.

We welcome, but cannot acknowledge, contributions for this department. Two dollars or more is paid for each item used except riddles and jokes, for which one dollar each is paid. Manuscripts (except seasonal) not heard from in six months should be considered rejected. Those with stamped envelopes will be returned. Address: Girls and Boys, *The Instructor*, Dansville, N.Y.

Kindergarten and Primary Stories

Eskimo Teamwork

Alma C. Denny



NUGLUK looked sadly over at Kamau as she fished through the hole in the ice just a few feet away from him. He, too, stood patiently beside a fishing hole in the ice trying to spear an unwary fish.

"What's the matter with the fish today?" he asked her with disgust. "They're too smart for me!"

Kamau answered dismally. "I know. It looks so easy when Mother spears the fish as they come close to the jiggling hook." She pulled up her line and examined the bone hook on it with dislike. "Maybe it's not shiny enough to please the stupid old fish!" She shined it carefully on the thick fur on her sleeve.

Nugluk didn't want her to get the first fish, so, when Kamau wasn't looking, he wiped his own hook on his sleeve. Once again he dropped it through the hole in the ice. He jiggled it; he moved it slowly up and down through the water.

Suddenly an inquisitive fish swam into his view. The fish stopped almost perfectly still eyeing this strange moving object. While Nugluk watched the fish trying to decide whether the moving object was good to eat or not, he cautiously reached down beside him on the ice and picked up his fishing spear. Quickly he brought it down to spear the fish. But the fish was quicker! Nugluk watched the fish swim away with a saucy flip to his tail and disappear under the ice.

It was more than Nugluk could bear. He threw his spear down on the ice. "I'm quitting! That's the last time I'll try fishing until I am lots and lots older! I just can't do everything that you have to do without frightening off the hateful old fish!"

He pulled up his line slowly, and carefully wrapped it around the hook so that it wouldn't become tangled.

"I'm quitting, too!" Kamau agreed angrily.

Nugluk wound the leather thong slower and slower. He hated to give up! And to a bunch of silly fish, at that!

Suddenly a wonderful idea flooded through his mind. "Oh, Kamau," he shouted excitedly. "Let's fish together! We are not old enough to do *everything* fast enough, but if *you* jiggled the hook and got a fish all nice and interested, *I* could spear him! Let's try! We can divide the fish."

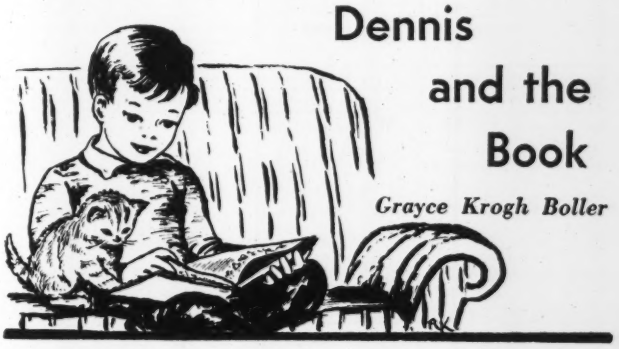
Kamau didn't waste time answering. She just moved over to the hole where Nugluk had been fishing. She let down the line into the water and began playing it for the fish.

With a feeling of excitement Nugluk saw the same big fish that had already looked inquiringly at the glittering hook come back. This time Nugluk saw to it that the team of two busy little Eskimo children did not miss. Each did a share of work, and before they quite knew what had happened, the big old fish was flapping on the snow.

The two children didn't waste time admiring the fish. Once more they set about their work. They worked so well together that they soon had all the fish their mother would need.

As they prepared to leave, they remembered their little dog. "Let's catch one or two fish for him," Kamau suggested. So she let the line down again and Nugluk picked up his spear.

Nugluk laughed. "Kamau," he said happily, "we know now that even if a job is too big for either *one* of us, it may not be too big for *both* of us! Not if we work together!"



Dennis and the Book

Grayce Krogh Boller

DENNIS finished the last word of the story with a sigh of satisfaction. It was about George Washington. This was a good day to read a story about the first president. It was Washington's Birthday.

"He was a great man," Dennis thought as he put the book aside. "He never told a lie. I am going to try to be just like him."

Dennis liked that idea. He carefully put his book away because he was sure George Washington would be neat with his things. Then, looking around for something else to read, he spied Daddy's book.

This was a very special book that Granddad had bought for Daddy's birthday. It was expensive. It was about Indians. Sometimes Daddy showed Dennis the pictures. There were a great many. Dennis hadn't seen them all yet.

"Come on, Purr-purr," Dennis invited his kitten. "Sit here on the couch beside me. We will look at the pictures together."

Dennis settled down with his daddy's book. He wondered for a minute if Daddy would want him to handle the book alone. Then he decided not to think about that. Everything was quiet as the little boy and the kitten turned the pages and looked at the pictures.

Then Purr-purr got tired of being so quiet. He wanted to play. He pushed his paw onto a picture as if to say, "Don't look at this. Play with me."

But Dennis liked the pictures. He pushed the paw away so roughly that it scratched a jagged line through the picture. Purr-purr thought Dennis was playing.

Dennis was cross about the scratch through the picture. "Now see what you have done!" He moved to slap at Purr-purr, but he moved too suddenly. His hand caught on the page and rip! The picture tore halfway across!

Dennis stared at it. He didn't even know that Purr-purr had jumped down off the couch and was hiding under a chair. "Oh, what shall I do?" he cried.

Daddy would be very cross. Mother would be cross, too. Even Granddad would be cross.

"But if nobody knows the book is torn, then nobody will scold," Dennis thought. He closed the book carefully and put it back on the table in the exact same spot where Daddy had placed it.

Just then, he heard a key in the lock. He looked up and there was Daddy coming home from work early.

"It is Washington's birthday, you know," Daddy ruffled Dennis' hair and laughed. "Where is your mother? In the kitchen?"

"I guess so," Dennis' heart was beating fast.

Daddy went out to the kitchen. In a few minutes he came back in again. He picked up the Indian book. "Come, let's finish looking at the pictures," he invited.

Dennis shook his head. "I guess not," the little boy said.

"Well, some other time." And Daddy picked up the paper.

Dennis watched him. He didn't feel very happy. He remembered George Washington. He didn't feel great, like the first president who never told a lie.

"I guess when I don't tell what happened, I am lying just the same," Dennis thought to himself.

Then he got up and stood in front of Daddy. "Daddy, Purr-purr and I were looking at your book. I got cross with Purr-purr and I tore one of the pictures."

"That's too bad, Dennis," Daddy said soberly. "The book cost Granddad a lot of money and I wanted to keep it nice."

"I know, Daddy. I'm sorry."

"Yes, I am sure you are," Daddy said, lifting Dennis to his lap. "You did right to tell me."

"I want to be a great man like Washington, so I have to tell you the truth," Dennis explained. "It isn't easy to be great or to tell the truth, Daddy."

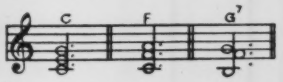
"I know it isn't." Daddy ruffled Dennis' hair and smiled. "It isn't easy, but that is the way to become great. I'm glad you told me the truth. We will fix the page with tape. Then we will look at the other pictures together."

"Sure," Dennis smiled. He felt good again now.

On Top of Old Smoky

edited and arranged by elva s. daniels

February, the month of hearts, ribbons, and lace, seems an appropriate time to sing one of America's oldest folk songs about a faithless lover. The song has enjoyed no small measure of popularity during the past year. Its lovely haunting melody never grows tiresome, even down to the last verse. Try it with an autoharp accompaniment, chords for which are marked above the melody. Or substitute these simple piano chords, which any beginning pupil can pick out.



Descant

C F

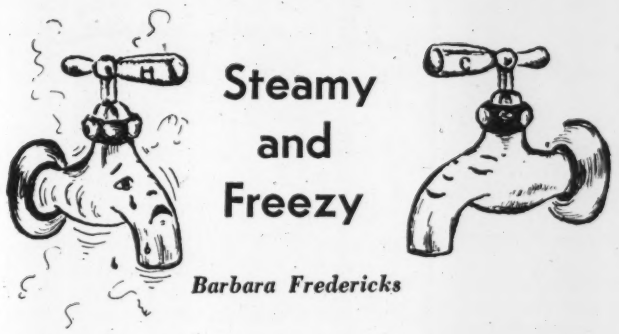
1. On top of Old Smok - y All cov - ered with
2. Now court - in' is pleas - ure, But part - ing is
3. A thief will just rob you And take what you
4. The grave will de - cay you And turn you to
5. They'll say that they love you, But it's just to
6. On top of Old Smok - y All cov - ered with

C G7

snow, I lost my true lov -
grief, A false - heart - ed lov -
save, A false - heart - ed lov -
dust, Not one in a hun -
tease, For soon they for - get
snow, I lost my true lov -

C F C

er From court - in' too slow.
er Is worse than a thief.
er Sends you to your grave.
dred You feel you can trust.
you, And court whom they please.
er From court - in' too slow.



Steamy and Freezy

Barbara Fredericks

IN THE kitchen sink at the house of Mr. and Mrs. Stanley Stanlee and Sherry and Carla Susan, there lived two faucets—Steamy Hot Water and Freezy Cold Water. The Stanlees were good to Steamy and Freezy, turning them on and off gently so they wouldn't lose their tempers and drip.

Early one morning Steamy Hot Water looked at sleeping Freezy Cold Water. He felt grouchy. Freezy could sleep while he, Steamy, was AU-TO-MAT-I-CAL-LY aroused at five o'clock in the morning so he would be piping hot when the family awakened.

"Freezy! Freezy Cold Water! Wake up!" Steamy shouted with irritation. Freezy opened one cold eye and then quickly closed it.

"Freezy! Freezy! Wake up! I'm tired of being an O-BE-DI-ENT hot-water faucet! Today, I'm going to MIS-BE-HAVE!"

"Go to sleep, Steamy," Freezy said without opening his eyes. "It's too early. Why don't you go to sleep?"

"How can I? Mr. Boiler in the basement has been firing and heating me for the past two hours. I'm boiling hot! I've so much pressure on my chest I could burst!"

"Sorry, Steamy. I forgot," Freezy said sleepily.

Steamy glowered at Freezy and felt like blowing some steam but he didn't have any way of turning on his knob.

"What a soft job you have, Freezy," Steamy scolded. "You nap day and night. All you do is stay cool or get colder when your knob is turned. But not me! I have to be hot hours before anyone wakes up!"

Freezy half-opened one sleepy cold eye and yawned. "What do you plan to do?" he asked.

"I'm going to drip! Drip! Drip! Drip! All day and night. I'm never going to let myself get steamed up like this again."

"You'll be sorry," Freezy remarked coldly.

"Oh, no, I won't!" Steamy replied hotly.

When Mrs. Stanlee came into the kitchen, Steamy watched her with a hot gleam in his eyes as she took the teakettle from the stove and walked toward him. Usually he liked to hear her sing. This morning it made him angry. As she turned his knob he spurted a thick cloud of steam. He laughed and laughed. He heard her say out loud, "Oh, my! What hot water this morning!"

"You don't know the half of it!" Steamy said as he poured hot water into the teakettle.

When she tried to turn him off, he strained and strained with all his steam pressure to keep from being shut off. Finally he won. He watched her shake her head and leave. He smiled broadly, dripping hot water into the sink.

Mr. Stanlee came in and turned Freezy's knob. Steamy Hot Water was furious as he watched Freezy beam and glow while pouring cool water into the glass.

After Mr. Stanlee turned him off, Freezy quickly closed his eyes and went to sleep. Then Mr. Stanlee tried to shut Steamy off too. Again Steamy fought with all his might and won. He continued to drip. He listened to them talk.

"Dear," Steamy heard Mr. Stanlee say, "call the plumber and have him fix this faucet."

"Oh, my!" said Mrs. Stanlee. "I expect to be away today."

"Have him come late this afternoon," Mr. Stanlee said.

"All right, dear," she replied.

"Oh! Oh! Not so good," Steamy said.

"Stop dripping!" Freezy scolded. "You heard what they said. No one will pay attention until the plumber comes and operates on you."

"Oh, I'm not worried." Steamy tried to sound cheerful. "Someone is bound to walk in before the plumber gets here."

He was hot from the strain of dripping. Tiny beads of water fell down his face, but he did not give up. *(Continued on page 71)*

Bettina Has Valentine Trouble

Beth M. Applegate

BETTINA was making a valentine present for her mother. It would be a lovely valentine, three layers high, with pink frosting on top and little red candies in the shape of a heart decorating its top.

Bettina creamed butter and sugar and sifted flour and baking powder and salt joyously. She beat eggs and stirred in the milk and flour humming to herself as she worked in her grandmother's kitchen. What could be a nicer valentine present for Mother than a real cake which the entire family could eat for dinner?

Bettina poured the batter into three greased cake pans, and with her grandmother's help put the pans into the oven.

"They should be done in thirty minutes," Grandmother stated. "It's two o'clock now. At two-thirty they'll be done. You watch the clock, Bettina."

Bettina sat on the high kitchen stool and waited. After a little while the hands of the clock had slid down ten whole minutes, and Bettina climbed down off the stool. She opened the oven door a tiny crack and peeked in. The cake was just beginning to get plump and bubbly. But it was not goldy brown. Bettina closed the oven door and went back to her stool.

When five more minutes had gone by, Bettina climbed down again, and opened the oven door a crack and peeked in. The cake was high and bubbly now, and beginning to turn slightly golden on the top. It was going to be just beautiful. Bettina shut the door and climbed up on the stool once more to wait.

When the clock said twenty-five minutes after two she called to her grandmother. "It's almost done, Grandma. Can we take the cake out now?"

Her grandmother came into the kitchen. "We can take a look at it now," she said. "It should be almost ready to come out of the oven."

But when Grandmother opened the oven door and looked in at the layers, she shook her head and sighed. "Oh, dear," she said, "we must have forgotten something in the recipe. But I was sure I checked everything." Then Grandmother looked thoughtfully at her granddaughter. "Bettina, dear, did you open the oven door by any chance?"

"Of course!" Bettina answered. "I opened it twice, and the cake was just fine."

"Oh—" Grandmother's voice was sad. "That explains it. You must never open the oven door while a cake is baking, Bettina, or the cake will fall. See." She took out three flat and miserable looking pans of cake and set them on the kitchen counter. "I'm afraid this cake will never do for your mother's valentine present."

Bettina climbed down from the stool and went over to look at the cakes. "It was all my fault," she said, shaking her head sadly.

"No, it was my fault for not telling you," Grandmother said. "I should have remembered that little girls like to see things. Well, now, can you think of anything else to do for your mother?"

"Yes," Bettina said. "I'll polish the shoes this afternoon."

"A good idea," Grandmother said.

Bettina pulled all her mother's shoes out of the closet, and all her father's shoes, and her own, and lined them up on the bedroom rug. She took out the brown shoe polish, and the white shoe polish, and the black shoe polish. She took out the polishing cloths and she set to work. She put polish on all the black shoes and rubbed them until they sparkled. She polished the *(Continued on page 72)*

Kindergarten and Primary Stories

VERSE FOR FEBRUARY

A Valentine

Eleanor Hammond

Frost flowers on the window glass,
Hopping chickadees that pass,
Bare old elms that bend and sway,
Pussy willows soft and gray,
Silver clouds across the sky,
Lacy snowflakes flitting by,
Icicles like fringe in line—
That is Outdoor's valentine!

Morning Prayer

Author Unknown

Be with me, Lord, as here I pray,
And keep me by Thy side today.
Please make me gentle, pure, and true
And kind in all I say and do,
Honest in every word and deed,
And quick to help when others need. Amen.

Pussy Willow

Eleanor Davis

Tiny little pussy willow
softer than a baby's pillow.
Sometimes when I stroke your fur
I can almost hear you purr.

A Pleasant Companion

Alice Whitson Norton

I have a little shadow friend
That follows me about—
Just why?—I never have been able
To clearly figure out.

But when I go outdoors to play,
Especially in the sun,
This little shadow friend and I
Have heaps and heaps of fun.

Sometimes he's just about my size;
Sometimes he's thin and tall;
And if by chance the day is dull,
He won't show up at all.

But rain or shine, the whole year through,
As strange as it may be,
When I start up the stairs at night,
He climbs the steps with me.

I like this friend who plays with me
In sun or 'lectric light—
But, oh, how I would like to know
Just where he sleeps at night!

A Nation's Builders

Ralph Waldo Emerson

Not gold, but only men can make
  A people great and strong—
Men, who, for truth and honor's sake,
  Stand fast and suffer long,
Brave men, who work while others sleep,
  Who dare while others fly—
They build a nation's pillars deep
  And lift them to the sky.

Washington on TV

Tommy Tucker

I always thought
George Washington
Must have been a sissy—
Wearing a white wig
And knee pants
And all those ruffles!
He didn't look much like
A regular guy, and not
At all like a soldier.
Then we had a show
On television
At our school
About Washington—
And say! Fancy clothes
And wigs never stopped
A real man
From being a hero!
This George was big
And strong! (You should
Have seen him wrestle!)
And tough! (Korean ice
And snow has nothing
On that winter at Valley
Forge, I guess.)
Washington was fair.
(He played no favorites,
Believe you me.)
And kind. (He wasn't
Too high and mighty
To help a scared kid
Find his way home.)
Of course I know that
It was all a show,
But television folks
Are awfully smart.
They picked an actor
To play Washington
Who looked the part.
The story that was told
Was true as they could
Make it by reading books
And studying up on U.S.
History. I'm glad I saw
That television program.
Next time I doubt
A hero's worth
I'll stop and think,
"How would he seem
If I could see him
Come to life
On a TV screen?"

Lincoln, Man of Might

Marjorie Allen Anderson

He had small time for games and play;
His tasks were hard and long;
Yet chores like splitting rails all day
Made Lincoln's body strong.
He was a noble man of might;
Because he fought the wrong,
And always chose the good and right,
His heart grew just as strong.

(Published originally in *Christian Advocate*)

Winter Wind

Myrtle Cook Jackson

When it is cold and white outside,
I bundle up and run to slide;
When there is time, I go to skate;
I just make snowballs if it's late.
Wherever I may chance to be
My playmate always waits for me;
He is a jolly fellow, too,
And yet so rough he turns me blue.

When I go out he shouts at me;
He claps his hands and whirls in glee.
He throws soft snow into my face;
Then off across the drifts he'll race.
He slaps my cheeks, he pulls my nose,
And whistling round the corner goes.
Soon back again he'll come for fun
And over snowdrifts jump and run.

At night when I am tucked in warm
I hear him shouting in the storm;
All night he'll romp and play about,
Then wait for me till I come out.

The Clock

Ruth Dana Pedersen

I like to listen to Grandma's clock.
It sounds like soldiers, when they walk
With measured tread. I hear them go
As the pendulum swings to and fro.
Their uniforms are bright and gay.
I hope they march along our way.
  Tick-tock! Tick-tock!
I love to listen to Grandma's clock.

Viewpoints

Aileen Fisher

If you live in a valley
  You say, "I'm glad
I'm not on a mountain
  Where winds are bad."

If you live on a mountain
  You say, "Oh, dear,
The things people miss
  When they don't live here!"

If you live in the city
  Where street lights shine
Like moons in a row
  You exclaim, "How fine!"

If you live in the country
  You're sure as can be
There's no place other
  With so much to see.

If you live near the ocean
  You gasp, "How grand,
When the tall waves break
  On the rocks and sand!"

If you live on a prairie
  The clouds sail by,
And you see to the end
  Of the whole round sky.

So wherever you live,
  Whatever you see,
You say, "Oh, my,
  What a grand place to be!"

(Published originally in *Jack and Jill*)

When I'm Grown

Florence Eakman

When I was six I thought I'd
  grow
To be a cowboy in a show.
When I was eight I tried to fly
My little plane across the sky.
At ten, I'd done with little things
I'd be an ace with silver wings.
Now I'm eleven, it's my intent
To be my country's president—
A Lincoln or a Washington.
And I can do what they have
  done.
I'm older now and plainly see
That each was once a boy like
  me.

In all cases where permission was needed it has been obtained from the author or the author's representative.

Out Yonder

May Hall Thompson

AT THE edge of the clearing where the log cabin stood, an eight-year-old boy set down the heavy, homemade bucket and blew on his cupped hands. Then he raised his eyes to look at a curtain of black clouds, the edges torn and ragged. The air was cold. "Got to hurry; storm's comin'," he said to himself.

Young Abe Lincoln lifted the bucket and struggled on to the cabin in the stump-filled clearing. The site on Little Pigeon Creek, where Abe's father had built the cabin, was a grassy knoll in the center of a beautiful timberland. The forest teemed with wild turkeys, deer, and game of all kinds. The location was a good one, except that there was no water close. Abe and his sister had to tote water from a spring over two hundred yards away.

Nancy Hanks Lincoln, Abe's mother, met him at the door. She took the bucket while Abe hurried to the fireplace. It was good to warm his hands and feet. Sarah sat on a stool knitting, and Nancy, after setting the bucket down, closed the door tightly against the wind. "Storm's comin'," she announced.

"I'm glad I got the fire logs inside yesterday," said Abe.

"And I'm glad I got the chips for kindling," commented Sarah, a slender, dark-haired girl.

"Land sakes, I hope your pa gets back with those turkeys before the storm gets too bad," said Mrs. Lincoln.

Abe took a fresh chunk of pine wood in his hands and reached for his knife. "I'm smoothin' this bit of pine wood to write on," he told Sarah. "At school the teacher told us we'd ought to practice our writin'. I'm goin' to use a stick of charcoal."

He picked up a stick of charcoal and wrote the words, "Out Yonder."

His mother smiled down at him proudly and then asked, "But why did you write those words, Abe? They're mighty big ones."

"I asked the teacher how to write them. I want to learn more about the world out yonder. I'm goin' out there some day myself."

His mother smiled again. Then she suddenly ran to the door as she heard a noise outside. The children got up and looked out of the door too. They saw a heavy covered wagon in the yard, pulled by a pair of big dapple-gray horses. In the seat were three huddled figures and Mr. Lincoln was hanging on the side.

As he jumped down he had not only his rifle but two turkeys in his arms. "Met the strangers on the road and brought them home to stay during the storm," he shouted above the wind.

Abe's heart began to pound with excitement. They'd have company for the rest of the day and evening; also a feast. There'd be turkey and side meat and sweet wild honey to go on the corn pone. But even better than that, he'd get to hear some stories of the world out yonder.

Besides the man on the wagon seat, Abe now noticed a woman and a little girl. He looked in wonder at their fine shawls and bonnets, the like of which he hadn't seen since his one visit to Elizabethtown miles away. The women and girls on Little Pigeon Creek wore homespuns and the boys and men for the most part wore buckskins. Abe suddenly felt shy.

"Abe, take the turkeys in," called his father, "also the missus and the young'un."

Abe did as he was told while the men unhitched and cared for the team.

Soon everything was just as Abe had known it would be. Strangers had come to the little cabin before, as there was a deal of travel along this road that led from the Kentucky hills into the newer settlements of Indiana.

Inside the fire blazed, roaring in the chimney with each new gust of wind. Snow began to fall outside. The strange woman helped Nancy Lincoln pluck and prepare the turkeys and then hang them on the twisting cords that turned them round and round before the fire. They talked as women will, glad for companionship, while the two girls played with a rag doll which the new little girl had with her.

Abe lay on a deerskin in one corner and listened. Tantalizing smells filled the cabin as the turkeys roasted.

"Never fear," he heard Nancy Lincoln tell the woman, "there's plenty to eat for all and to spare. We've not beds enough but—"

"Oh, we'll sleep in the wagon. But it's good to get inside a cabin for a time, especially when there's a storm."

Abe's father told some of his famous stories, and then finally the stranger, Mr. Henderson, began to talk. Abe learned that he and his family had come from Kentucky, to build a home in this newly created state of Indiana.

"We choose to live here because in the state constitution it is written that everyone shall be free. I don't have the heart to raise my child and have a home where other men, working just as hard or harder, have no right to home or wife or child."

Abe sat on the floor, hugging his knees, his (*Continued on page 64*)

STORIES FOR MIDDLE GRADES

Valentine Present

Christine Francis

WEDDINGS are exciting in any family, but when your sister Valencia is getting married on Valentine Day, and it is her birthday too, and when you're a junior bridesmaid in the wedding, it is even more exciting.

Sally Peters stopped again to look at the beautiful dress hanging on her closet door, and then she frowned a little bit. There was only one thing wrong with all that was happening. She just didn't like Charles Ayres, her new brother-in-law to be. She hadn't told anyone except her best friend Patty Lee, because no one else seemed to feel that way. Her mother was always saying Charles this and Charles that, and her father talked about the golf he and Chuck were going to play, and Valencia just dreamed about her Chuckie all the time. So, there was absolutely nothing for Sally to do but keep quiet.

As she finished dressing, Sally thought it all over again. It had really begun the first time she met him. Mr. and Mrs. Peters had been away at a convention. Valencia was going to the station to meet Chuck, and Sally had agreed to give up a Girl Scout hike so she could represent the family and make him feel welcome. As they drove to the station, Valencia had described Chuck in such glowing terms that Sally almost expected a Prince Charming to get off the train.

It was hot that day, and Chuck had looked a little wilted, and besides that, he had greeted her by pulling her pigtails, which she hated, and all the way home he had spent all of his time looking at Valencia just as though Sally wasn't there at all.

Sally had had to give up her room for him too, but that would have been all right if he hadn't teased her the next morning about her autographed picture of Roy Rogers and the painting she had made of Trigger. Then to finish off the matter, he had beat her 21 to 6 in badminton, and dunked her three times in the pool.

"Well," sighed Sally to herself as she started downstairs, "I just don't like him, that's all. I am afraid the Peters' will be a divided family from now on."

Chuck was arriving on the ten o'clock train and the wedding rehearsal was that night. Sally was only going to school until noon; then she would come home and help with last-minute preparations. *(Continued on page 65)*

With All Our Hearts

Leta M. Wierson

RHODA EVANS went slowly down the hospital steps, struggling hard to hold back the tears. All she could think of was her friend Sheila with her leg in a big, ugly cast. Besides all the discomfort, Sheila was going to miss the patriotic pageant, the basketball tournament, and, most of all, the valentine party at school.

Rhoda jingled the change in the pocket of her jeans. She had intended going down to Baker's Book Store right after her visit with Sheila, but suddenly there seemed no fun in buying valentines. She just couldn't imagine a sixth-grade party without Sheila. Then quite suddenly the idea struck her. Instead of buying valentines she would buy a gift for Sheila to help brighten the hospital days! Once Rhoda thought of a plan, she was likely to carry it out pronto. So she wheeled toward the bookstore on her bicycle and a few minutes later came out with a book about dogs.

Susan Rayley met Rhoda outside the bookstore. "Go back to Baker's with me," Susan invited, "and help me buy my valentines."

Rhoda hesitated a moment and then spoke slowly, "Don't buy one for me, Susan; I'm not sending any valentines this year."

"Not sending any valentines! Why, Rhoda Evans!"

"I know," stammered Rhoda, "but I—I—just can't."

"Well, I would," replied Susan icily. "I'd do without cokes and candy bars for months before I'd let my friends down."

Rhoda blushed up to the roots of her curly black hair but made no reply.

"Why can't you give any valentines?" Susan persisted. "After all, you voted *for* the party."

"Yes, but that was before Sheila was hurt. Now I've used my valentine money to buy her a gift."

"Won't your dad and mother help you out this once?" Susan's voice was more gentle.

Rhoda shook her head. "I wouldn't ask. I decided to spend the money on Sheila. The others at school won't miss a valentine from me—not much anyway."

"Maybe you could earn some extra money," Susan suggested.

"I can try to think of a way," Sheila agreed, "but nobody has extra money in our neighborhood since the factory closed. Besides there isn't much time."

"Well, I don't know what the others will think," Susan said. "It will seem queer for you not to give any valentines when everyone else is doing it."

Rhoda began to have doubts herself. It had seemed so noble and so right to spend all her money on Sheila at the time, but now she had placed herself in the embarrassing situation of being unable to exchange valentines.

"It isn't the cost of the valentines that counts, it's the remembering," she reasoned. Backed by that thought, she cut out twenty-five hearts from red construction paper. On each she wrote a valentine sentiment in white ink. The idea seemed good to her until she saw Susan's array of valentines, gay with lace hearts, bright flowers, and fat little cupids. Then she knew that her own were hopeless. She crumpled the red hearts into a tight ball and dropped them into the wastebasket. She spent a sleepless night wondering what to do.

By the next morning Rhoda's mind was made up. It would take courage to do the thing she had mapped out for herself, but she would see it through.

It was not until the last period of the school day that the sixth grade found time to discuss its party. At that time the committees reported. The Cartwright twins reported that they had already made the valentine box of red and white crepe paper.

Two of the boys, James and Curtis, were collecting the money for the pop. The order for ice-cream cups was to go in the next day. Several of the mothers had promised to furnish heart-shaped cakes and cookies.

At the first lull in the business meeting, Rhoda rose to her feet. "Mr. Chairman, I'd like to say something, please." Her voice sounded so queer and far away. "I don't want anyone to send me a valentine this year. I can't send any so I'd rather not get any."

She sat down as a buzz of whispers filled the room. Then Susan arose quickly. In her excitement she forgot to address the chair. "I know why Rhoda isn't sending valentines. She used her valentine money to buy a present for Sheila. I think she deserves a valentine from every single one of us." *(Continued on page 64)*

UPPER-GRADE STORIES

Feeding Washington's Men

Elizabeth F. Noon

ONE afternoon late in January, Hal Cook and Bob Farraday were polishing off some hamburgers in the Yakaty-yak Shop. "Say," said Hal excitedly, "the Push Along Club meeting is only two weeks away and we're responsible for the program. I haven't an idea in my head."

"Neither have I," groaned Bob. The two boys ate in silence; then Hal got a glint in his eye.

"Give," said Bob.

"Well," replied Hal, "the meeting is at Dick Stoddard's and the last time we were there his mother told us a story that happened near Valley Forge when Washington's army was located there. [See THE INSTRUCTOR, June 1952.] Washington's Birthday is in February. Maybe she would have another story to tell us."

"That would be swell," replied Hal. "Let's go ask her right away"—and that is how it happened that the Push Along Club heard another story about what happened back in 1777 in the Chester Valley, right next to Valley Forge.

"To this very day the Chester Valley is noted for its fertility," began Mrs. Stoddard. "Most of the men were away fighting, but what few were left and the women and older boys had planted every bit of ground so that there would be not only enough crops for themselves but some to send to General Washington's troops.

"Derkin McDougal, the schoolmaster at the eight-sided schoolhouse, had agreed not to open school until all the crops were in, and by late fall the harvesting was done and the barns and cellars all over the valley were stuffed with food.

"One night Samuel Leicester, the captain of the Vigilance Brigade, called a secret meeting. Many of the women gathered at the Leicester farmhouse, and Joel Coxe and Ephraim Maybury were there too. Just as Samuel Leicester began to speak, the door opened and Will Sempleton and Martin Denworth came in quietly, waving to Joel and Ephraim. The four boys were the oldest ones left in the valley. They had been glad to work hard at gathering the crops but they all wished they were old enough to join General Washington's army.

" 'One of Washington's men came through the woods over Diamond Rock Hill today,' explained Samuel Leicester. 'Now that the cold weather is here Washington is afraid that the men will perish from cold and hunger. We have both wool cloth and food we could send, but every road into Valley Forge is heavily blockaded.'

" 'Besides that,' spoke up Joel, 'we're being watched. Just last week British soldiers stationed in Devon stopped at our house for food.'

" 'They were at our place, too,' added Martin. 'They didn't really want *(Continued on page 66)*

"I Pledge Allegiance to the Flag"

Words and Music by
Marguerite Arabel Wing

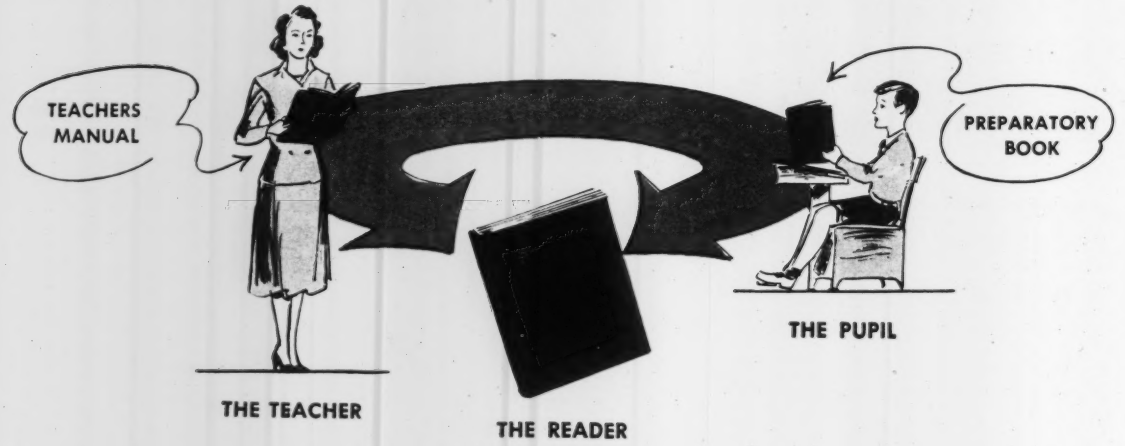
1. I pledge al - le - giance to the flag! I sa - lute the
2. I pledge al - le - giance to the flag! I sa - lute the

Red, White, and Blue! I'll keep my coun - try's laws to - day And to them I'll be
col - ors I love. The heart of my A - mer - i - ca Lives in that flag a -

true. It's more than just a ban - ner bright As it rip - ples a - gainst the sky. I
bove. I'll keep it wav - ing there on high, For that flag is a ban - ner free. In

see A - mer - i - ca, my land, When the flag goes float - ing by.
vic - to - ry or peace, it's mine— That dear flag of lib - er - ty!

When children are **ready** to read, they learn to read **well** . . .
When they learn to read **well**, children **love** to read . . .



Only one series of readers provides the Preparatory Book readiness program which **assures** your children success in reading . . .

THE MACMILLAN READERS

COMPLETE BASAL PROGRAM FOR GRADES 1-8

By ARTHUR I. GATES

AND MARY M. BARTLETT, MIRIAM BLANTON HUBER, FRANK SEELY SALISBURY, CELESTE COMEGYS PEARDON, MAE KNIGHT CLARK, ALTHEA BEERY, HELEN CROSSEN

This program makes sure children are ready to read

The Preparatory Books of *The Macmillan Readers* provide detailed readiness for every step of reading instruction. A Preparatory Book precedes each Basal Reader. In the primary grades, when the basal vocabulary is a chief concern, the Preparatory Books introduce in meaningful context *every new word* the child will meet in his Basal Readers and, through the means of this basal vocabulary, develop the word-recognition and word-analysis skills essential to reading. In the intermediate and upper grades, the Preparatory Books are concerned more with readiness for unfamiliar concepts, for more advanced skills, and for independent reading of varied materials.

The readiness program of *The Macmillan Readers* means that your children will not be forced to read beyond the level at which they are ready to read. The beginning is easier than that of any other series of readers ever published—so easy that the average beginner can really complete the first year's material within the first grade. The difficulty of the material advances then in direct ratio to the children's learning ability. Furthermore, there are frequent opportunities for the children to pause in their learning and read, purely for enjoyment, additional materials without new difficulties.

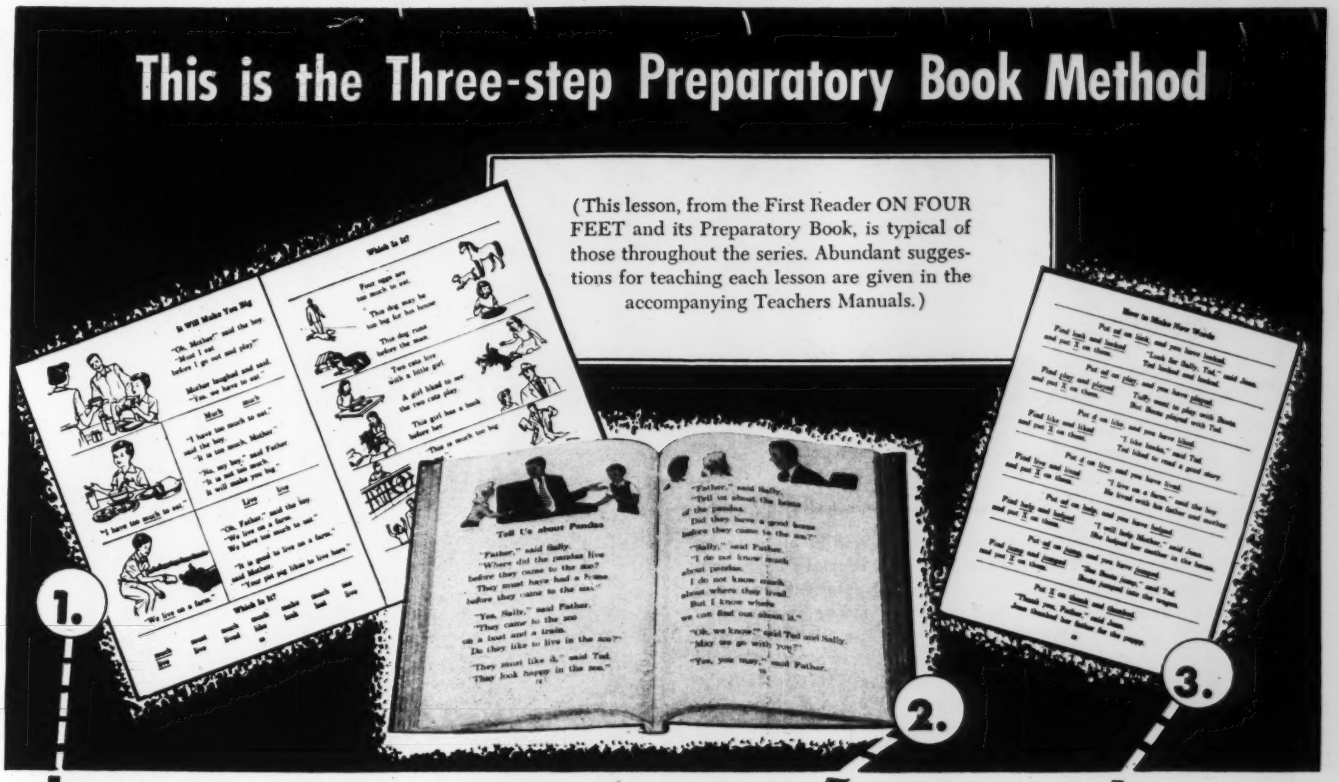
This readiness program means success in reading

The complete step-by-step readiness program of *The Macmillan Readers* assures your children *success* in their reading. Take the first-grade units, for example. After you have helped the children through the beginning pages of the Preparatory Book, they turn to the first story in the Preprimer and find, to their infinite delight, that they can read the story right through! Of course they can, because it contains no new words, no new difficulties, no problems. The children's first attempts at book-reading are crowned with the joys of success. It follows quite naturally that they start off with enthusiasm and real enjoyment. Better still, they find that they continue to be successful in their reading as they go along through the grades. They build up no feelings of failure for you to overcome. Instead, they discover that reading well is really *easy*, and they love it.

This program assures reading independence

The result of this method of teaching is that your children will achieve a new level of independence in their reading. Because they have begun slowly enough; because they have been ready for each new step and each new skill; because they have had time to pause and absorb what they have learned before going on; because they have learned not only the mechanics of reading but also how to apply the mechanics; and, last but certainly not least, because they have *enjoyed* reading—because of all these things you will find your children much better able to read independently in all types of material and much more likely to do so.

This is the Three-step Preparatory Book Method



(This lesson, from the First Reader ON FOUR FEET and its Preparatory Book, is typical of those throughout the series. Abundant suggestions for teaching each lesson are given in the accompanying Teachers Manuals.)

Readiness

The lesson begins in the Preparatory Book with a story in which there are no new words. The story is continued in boxed sections in which the new words are introduced and in which the child has both picture and context clues to help him unlock the meaning of the word. Additional exercises involving comparison of the new words with words previously learned draw attention to the visual and phonetic characteristics of the new words.

Reading

Then the child turns to the Basal Reader, as he is told to do at the end of the Preparatory Book lesson, and reads the new story in which each of the new words is repeated several times. The story now presents no unfamiliar words or constructions, and the reading becomes a successful and thoroughly enjoyable experience. After silent reading he will participate in oral reading with the rest of his group and with the teacher.

Follow-up

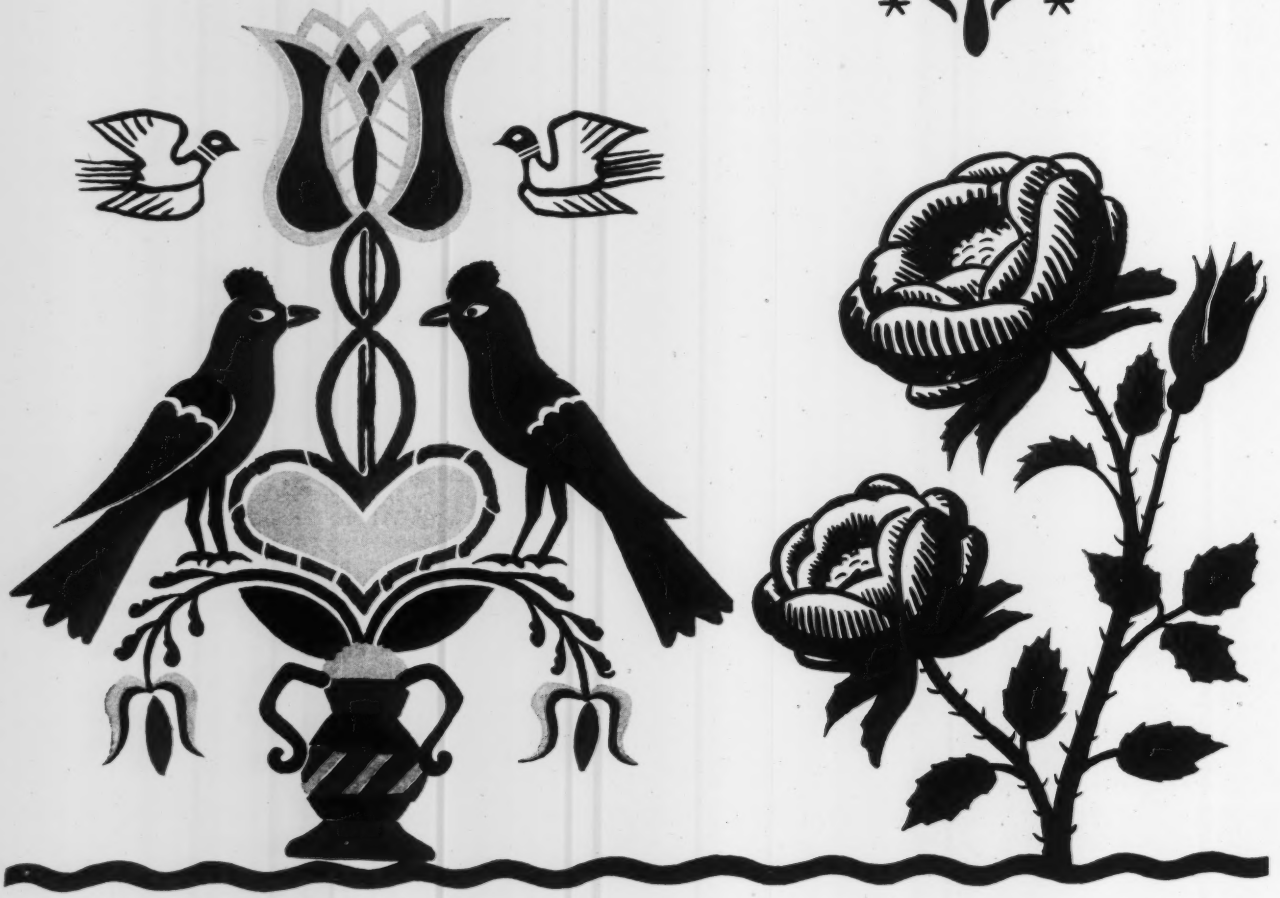
The third step is a carefully planned follow-up lesson in word analysis, found on the next page of the Preparatory Book. The children can do much of this page independently while the teacher works with another reading group. The lesson gives practice on the words learned in earlier lessons as well as in this particular lesson. After the children have finished the page, they are ready to begin a new lesson on the next page of the Preparatory Book.

No other series of basal readers offers this easy-to-teach, easy-to-learn method. The details vary of course from lesson to lesson and from grade to grade, but the pattern throughout the series is the same—Readiness, Reading, Follow-up—the three-step program planned to help children read well and love to read.

To find out more about this truly different, truly distinctive reading program, send today for the colorful booklets describing *The Macmillan Readers* for the Primary, Intermediate, and Upper Grades. See coupon, page 90.

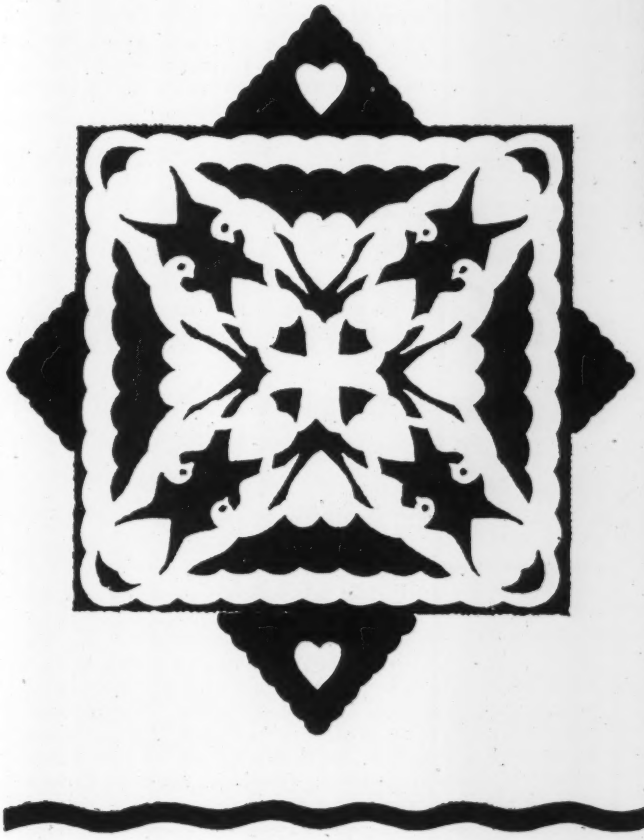
Suggest your own **Version**

PENNSYLVANIA DUTCH designs furnish a wealth of ideas for painting valentines. (See the October 1952 *Woman's Day* magazine.) Do not ask children to copy them, but point out the use of the heart as a decorative shape, and how it may be combined with flowers in a purely imaginative way. On the blackboard, with water and a half-inch show-card brush, paint a few bold curves and large shapes, related in space. The brief time that the design remains is a novelty in itself. Have your class paint valentine designs with one gay show-card color or ink, leaving a good many outlined forms. When dry, fill in a few spaces for accent, using a dark or light contrast.



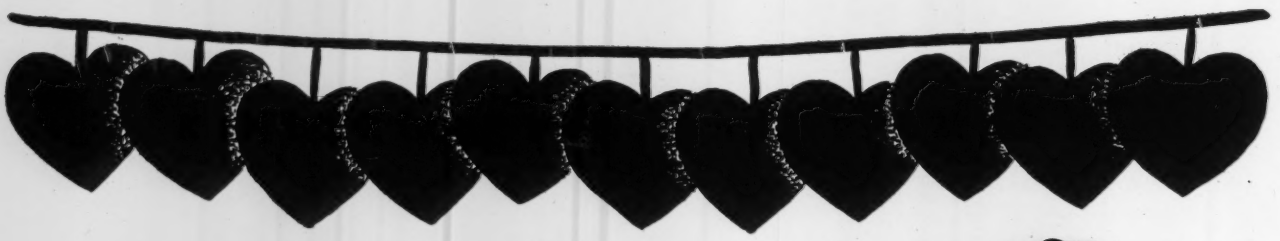
# of a Valentine

THE GAY NINETIES

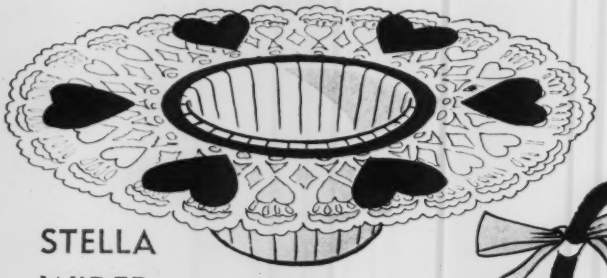


Jane Turner

FLOWING CURVES in the handwriting of our Victorian ancestors carried over into "painting with a pen," which was used to embellish autograph books and other commemorative souvenirs. Free brush or pen designs done in a simplified manner will make graceful valentines of white lines on red paper, or vice versa. Using the popular whole-arm scribble is a good way to start, as it keeps designs from becoming too tight. Work large, turning the best lines into a bird with flowing feathers. Do several paintings 16 by 20 inches or larger, on newsprint paper. When the children have confidence in this way of working, let them design their own valentines, filling a smaller space similarly. Make each design different, as copying even one's own work usually brings stiffness into the result. The old folded and "snicked" paper valentines offer many ideas. Use the thinnest, toughest paper available. It is much easier to do these cut-paper valentines with the help of embroidery or nail scissors.



Party Favors



STELLA WIDER

NUT CUP: Cut the center from a paper doily and fit it to a tiny paper cup, collar fashion. It should fit snugly, but forcing it may rip the doily. Decorate with hearts, and fill the cup with nuts.

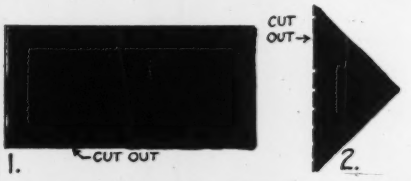
CANDY BASKET: Use a small nut cup. Place in the center of a round white doily. Staple or paste the doily to the cup in four places. Paste hearts over the stapled spots. Attach a red pipe-cleaner handle. Tie a gold ribbon bow on the handle. Fill with candy hearts.

BERNICE WALZ

QUEEN OF HEARTS: Make on a paper cup, using the bottom up. Cover with a strip of red metallic paper a little wider than the cup and long enough to wrap around it. The head is a round candy sucker with pot-scraper curls. The collar is a round paper doily. Decorate with metallic paper hearts. Stuff cup with two face tissues to hold the head in place.

and a Valentine Carrier

SARA LENA NEES



HOLDER FOR VALENTINES: Take lightweight red tag, construction paper, or even heavy brown wrapping paper about 18″ long. Fold to make a double square, leaving a small tab on one side to paste (Fig. 1). After pasting, fold again, diagonally, and cut heart-shaped opening for the handle grip (Fig. 2). Color around the heart-shaped opening. From old valentines or drawing books, cut a little child's figure to paste on the outside. This carrier can be made early enough for the children to use in bringing their classmates' valentines to school. Then it can also serve for each child to take his own valentines home.

VALENTINES

for Mother and Dad

HELEN WOLFE

. . . OF PAPER

WE CAN'T think of anything that parents would rather have than a framed snapshot of their child! He will need a 3″ tin jelly-glass lid, newspaper, a small piece of heavy cardboard, school paste, show-card paints, and a cute picture of himself.

Lay the lid on the newspaper and cut out a circle, allowing about a ¾″ margin around the lid. Cover this circle of newspaper with paste and lay it on more newspaper and cut it out again. Repeat this until you have four layers of newspaper with paste in between them. Cover the outside of the lid with paste, and lay it in the center of the newspaper circle. Draw up the paper around the sides of the lid and down into the rim. Clip it in three or four places. Smooth and press out wrinkles.

Cut a 1″ strip of newspaper, smear it with paste, and lay this around the outside and down into the inside of the rim, like binding. Smooth out all the wrinkles. This forms the frame for your picture and is the part that is to be decorated. If you want it still deeper and wider, add another 1″ strip.

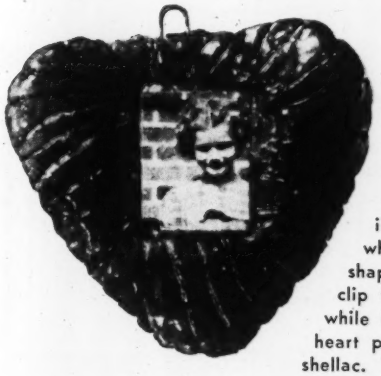
In order to make the frame stand up, make a brace for the back by cutting a piece of the cardboard 1½″ x 2½″. Bend it 1″ from the end. Put this inch piece against the back of the lid and paste it in place by laying a band of newspaper covered with paste across it and onto the back of the lid. This newspaper and paste covering should be left overnight. It will get hard when dry.

Now you are ready to decorate the picture frame. We painted ours all over first with a coat of beige, to make the background. Inside what was the rim of the lid, we made a little peasant border design with bright reds, blues, greens, yellow, and black. Circles, swirls, leaves, dots can give the effect of flowers. Zigzags are effective too. We covered practically the entire inside of the rim and put a few designs on the outside. As the final touch, we painted the inside center part of the lid a bright red. This provides a red border to cover the space if the picture has been cut a fraction too small.

Let the paint get thoroughly dry. Cut a circle of newspaper to fit inside the frame where the snapshot is to go. Press it tightly in place, remove and trim off any extra, so that it will fit perfectly. Use this as a pattern for cutting the photo. Put paste on the back of the photo and press it carefully into the frame. It is wise to have the frame in its standing position when doing this, so that you can tell whether the portrait is straight. Then lay it flat with a weight on it until it dries.

Cut a double heart out of red paper and paste an edge from a paper doily between the two hearts. This makes one fancy heart. Cut a wide slit through it about 1½″ from the bottom. This makes a temporary valentine background for your frame. Run the cardboard stand through the slit. Mother and Dad will be as pleased as Punch with this little gift.

For a valentine story (grades 6-8), see "St. Valentine's Day Out" by Mabel Moran, in the series *The Days We Celebrate (Christmas and Other High Days)*, edited by Schauffler.



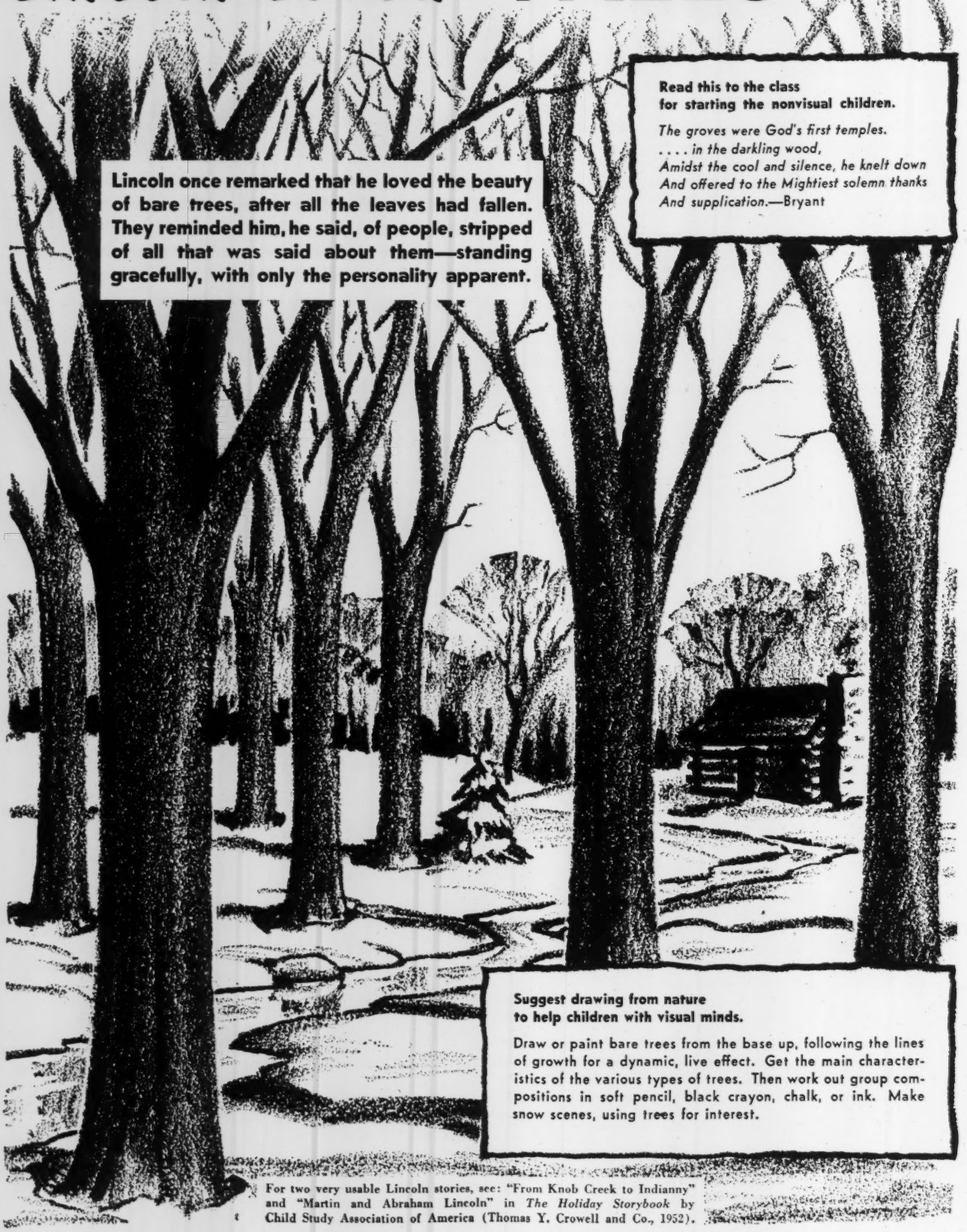
. . . OF CLAY

FRANCES B. HOWE

VALENTINE PENDANT

ROLL clay into a ball. Flatten to ½″-thick pancake. Cut a heart with a cooky cutter. Press into it a small indentation with coin or rectangular block while heart is still in the cutter. This will keep the shape accurate. Remove the cooky cutter and put in paper clip for hanger. Press a grooved design into the clay heart while it is still soft. (Use a toothpick or meat skewer.) Paint heart pendant with show-card colors. After it is dry apply clear shellac. Two coats of enamel paint can be used instead of show-card paint and shellac. Trace the coin or rectangular block on the photo. Cut out and apply the picture to the heart frame with tube cement. If the heart shape is not too thick and heavy, it could be worn on a metal chain.

Lincoln Loved TREES



Lincoln once remarked that he loved the beauty of bare trees, after all the leaves had fallen. They reminded him, he said, of people, stripped of all that was said about them—standing gracefully, with only the personality apparent.

Read this to the class for starting the nonvisual children.

The groves were God's first temples.
. . . . in the darkling wood,
Amidst the cool and silence, he knelt down
And offered to the Mightiest solemn thanks
And supplication.—Bryant

Suggest drawing from nature to help children with visual minds.

Draw or paint bare trees from the base up, following the lines of growth for a dynamic, live effect. Get the main characteristics of the various types of trees. Then work out group compositions in soft pencil, black crayon, chalk, or ink. Make snow scenes, using trees for interest.

For two very usable Lincoln stories, see: "From Knob Creek to Indianny" and "Martin and Abraham Lincoln" in *The Holiday Storybook* by Child Study Association of America (Thomas Y. Crowell and Co., 1952).

Do you provide stimulation for 2 TYPES OF CHILDREN who may be in your class?

ELSE BARTLETT

IF YOU teach art to children who are about fifth- or sixth-grade age level, you may have discovered that they draw according to one of two quite contrasted concepts.

John draws large, out-of-proportion closeups of the main character in a story. These often border on the grotesque, and his colors may be far removed from anything realistic. He is an example of the nonvisual child, who reacts only in a personal way to art stimuli of any kind.

Mary draws the more usual type of scene, showing the main character in suitable surroundings and color, and portraying other people in their proper relationship to the main character, and to what is happening in the picture. Her ideas will be easily comprehensible, and the children will not laugh at her work. Hers is the visual type of mind, and it probably represents the majority.

More or less unconsciously, many teachers plan their stimuli for creative work with only Mary in mind. But if John and his like are disregarded, the outcome of the art lesson is bound to show a marked onesidedness—with few or no good drawings from that section of the class.

How then, in the short time provided for art classes in a very full schedule, can one teacher reach both types of children in any given class?

On the opposite page you will find an unusual idea about trees, attributed to Abraham Lincoln, one of our February heroes. This idea can introduce the drawing or painting of bare trees this month. Notice the two types of stimuli which can be presented to the whole class. The visual-minded children will enjoy drawing trees they can see from the window. The others may feel that this is too difficult. They may enjoy making an imaginative illustration inspired by the Bryant quotation, which has the emotional quality of music.

Visual-minded children may be interested in the same quotation, but their aim will be to represent reality, while the nonvisual children may even make an abstract design with no attempt to represent trees as we see them.

While the children are working, walk around and encourage them, noticing which way each one is responding, but don't stop them by calling attention to any deficiencies that you may observe. When the drawings are completed, you can point out the value of being able to represent a tree that is actually growing, or a group of trees well placed in a composition. But your serious, appreciative remarks on the imaginative qualities of the nonvisual children's work will make any scoffing remarks or laughing ridicule of these more extreme drawings seem out of place. First of all, a drawing or painting of this type will probably be very strong in effect, both in color and scale, while the visual drawings may be very weak in this respect. Also it will probably be outstanding in originality, as the reactions of this type of children often vary more than those of the visual type. Stress the idea of "saying what you think" in any art assignment, and carry it over into the criticism time by asking, "Does this person's work say anything to us?" Suggested improvements for the drawings should now come from the class. Children evaluating each other's work will grow quickly in the direction you are trying to lead them.

The knowledge gained from observing children's approaches to drawing in art class will also give you clues as to what methods to use to get other subjects across to them effectively.

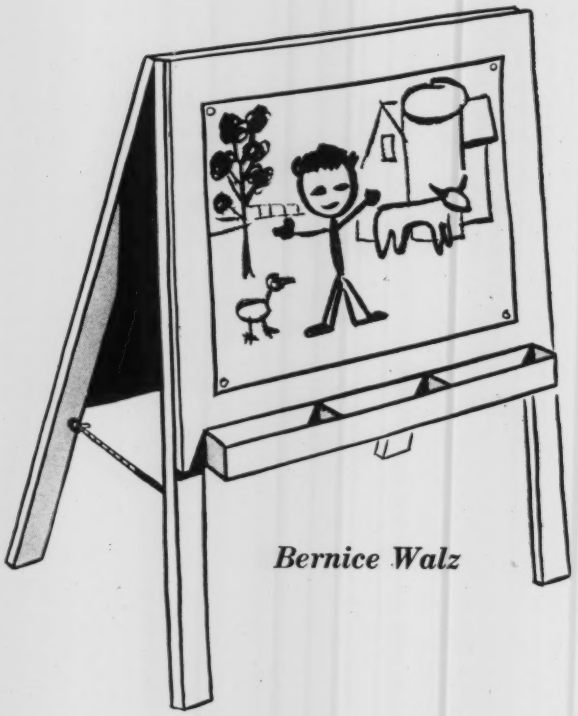
Drawn by a visual child

MOSES STRIKES THE ROCK

Drawn by a nonvisual child

For more information as to art lessons for these two types of children, see "Creative and Mental Growth," by Viktor Lowenfeld (Macmillan). Two pictures from that book are reproduced here by permission of the publishers.

BE INGENIOUS
about equipment . . .



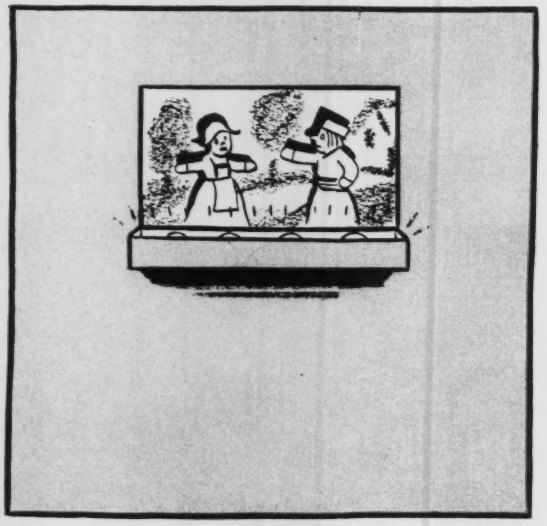
Bernice Walz

AN EASEL that's easy to make and fun to use!

YOU NEED:
4 legs, 1″ by 2″ by 52″
2 celotex boards - 40″ wide by 30″ high
1 pair of 3″ strap hinges with screws
2 pieces small chain or cord, each 2′ long
12 flathead stove bolts ⅞″ by ¼″
4 strong screw eyes
6 wooden cheeseboxes 12″
waterproof varnish for wood

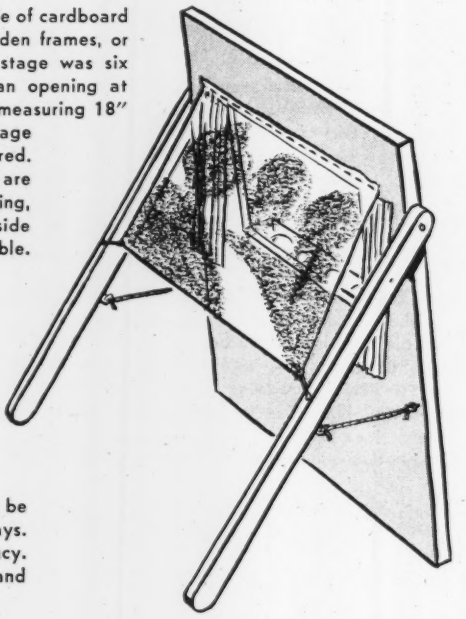
TO ASSEMBLE THE EASEL, nail the celotex boards to the legs so that the outside and top edges are flush. Then hinge two legs together at the top. Bore two ¼″ holes in the long side of each cheesebox and matching holes in the celotex. Bolt together with ⅞″ by ¼″ stove bolts. Attach the chains or cords to the sides, using screw eyes.

DESIGN YOUR OWN PUPPET STAGE



Ruth Natho

THE STAGE may be made of cardboard boxing braced with wooden frames, or entirely of wood. Our stage was six feet by six feet, with an opening at the children's eye level measuring 18″ high by 36″ wide. The stage can be painted or papered. Since the children's faces are directly behind the opening, a muslin screen just inside the main curtain is suitable.



MUSLIN SCENERY, thin enough for the puppeteers to see through, may be fastened to the back, and several scenes may be prepared for the plays. Color with crayons, or colored inks (laying it on a blotter) for transparency. Large outdoor Christmas tree lights are easy to install as footlights, and will give a professional lighting effect.

SNOW

Dramatizes everyday things and places!

Show actual places near by, if possible. Try changing scenes of other seasons to snow pictures by leaving out the foliage, and using white for contrast.

Noel Pearce

AT THE first flurry of a snowstorm, children naturally get excited. Instead of trying to quell them, stop what you are doing, and get excited yourself. Make use of this impetus to have the children turn out snow paintings that give an outlet to their feelings. Choose white show-card paint on deep blue or black paper, water colors on white paper, or any other quick medium, at a time like this.

Outing flannel is an effective technique for a snow scene. Use it on a deep-toned or brilliant paper for a calendar scene 9 by 12 inches, or even larger on a poster. A block-print type of drawing was used in the picture illustrated at right for ease in cutting out the white pieces. The outing flannel was applied with rubber cement and the pink sky was made with a colored pencil. A kindergarten-size black crayon was used for the shadows on the buildings.

The painting at the lower right was done with India ink on a cold blue paper. White show-card paint, used last, gives life to the picture. Mention the charm of including several human figures (preferably in action) in a snow scene. They can be painted in without detail in the middle distance, which makes them easy to use. Proportion in size to the rest of the composition is a point that deserves consideration.

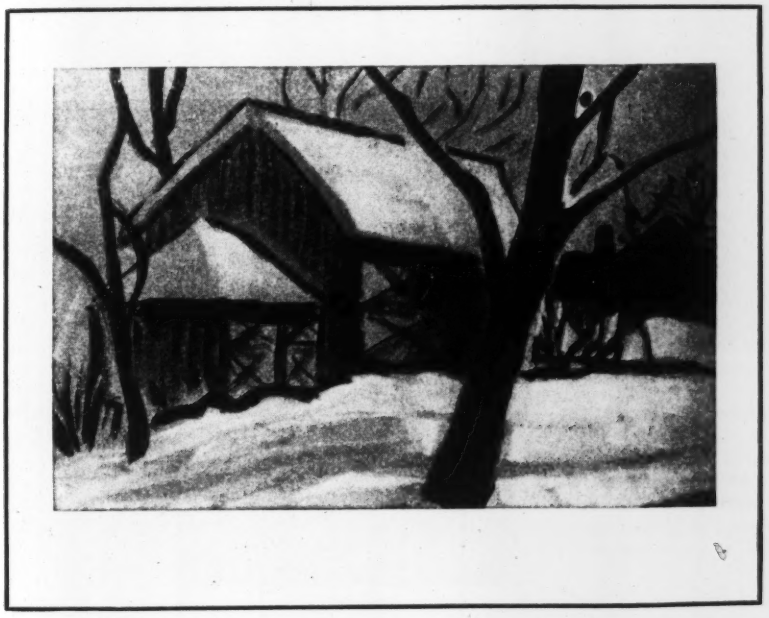
Do not neglect to mount all these sketches suitably. A contrasted color will play up the white snow and add one more value to the few colors used.

OUTING-FLANNEL WHITE

INDIA INK
or CRAYON
for BLACKS

SHOW-CARD WHITE

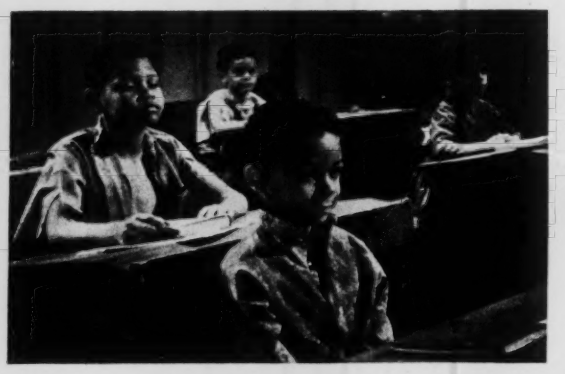
CHALK OR FRESCOL WHITE



FRESCOL white, applied with its felt-tip brush, is most effective as a last touch to a snow scene on rough paper. The turquoise paper used for the drawing at the left was Textone. Extra-soft, unvarnished blackboard chalk, used on its side, works very well. India ink, with a brush with which you can make thick or thin lines, can be used for the trees and the buildings. For the soft tones, wipe the inked brush on a paper towel first.

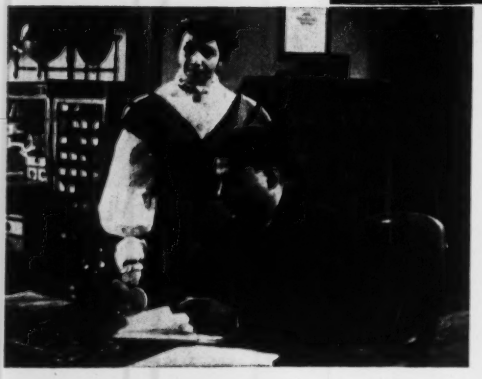
A Picture Story of

BOOKER T. WASHINGTON



Pictures shown here are from the Encyclopaedia Britannica film entitled "Booker T. Washington."

Booker T. Washington was a small boy when the slaves were freed. He worked in a salt furnace, going to school only a few hours a day. He heard about a school in Hampton, Virginia, and walked 500 miles to the school. While at Hampton he worked as a janitor to pay his expenses.



Later Booker Washington returned as a teacher to Hampton. The town of Tuskegee, Alabama, begged for a teacher. There were many scholars, but no school. He convinced them that they must build their own and he even pawned his watch to get money to make bricks. He borrowed money to buy land, and farming was studied first because they needed food. From such a simple beginning Tuskegee Institute was built into one of the greatest Negro colleges.

Celebrate Negro History Week

February 8-14

Booker T. Washington became so well known that he was invited to speak at an exhibition of progress held in Atlanta in 1895. One exhibition building was designed by Negro architects, built by Negro builders, and filled with exhibits from Hampton and Tuskegee showing the achievements of colored people in industry, science, art, literature, and business. Later Booker T. Washington was invited to confer with President Theodore Roosevelt on how opportunities for his race could be improved.

Have You a Question?

Your Counselor Service

Is Ready to Help You!

***HERE** are nine specialists to help you. Just send a specific question to the proper counselor in care of* **The Instructor**, *Editorial Department, Dansville, N.Y., and enclose a stamped, self-addressed envelope. You will receive a reply without charge. An article by one of these counselors is being featured in every issue this year, with the exception of December. Next month Jessie Todd will discuss: "Art That Reaches All Children in the Elementary School."*

Glenn O. Blough
Specialist in Elementary Science, U.S. Office of Education
SCIENCE

F. Dean McClusky
Associate Professor of Education, University of California, Los Angeles
AUDIO-VISUAL AIDS

Hannah M. Lindahl
Supervisor of Elementary Education, Mishawaka, Indiana
SOCIAL STUDIES

Laura Bryant
Teacher of Singing, Ithaca, New York
MUSIC

Paul L. Hill
Director of Educational Counsel, Winnetka, Illinois
CHILD DEVELOPMENT

Louise Oakley
Supervisor of Elementary Education, Union City, Tenn.
LANGUAGE

Foster E. Grossnickle
Professor of Mathematics, State Teachers College, Jersey City, New Jersey
ARITHMETIC

Nila Banton Smith
Director, Reading Institute, New York University
READING

Jessie Todd
Instructor in Art, University of Chicago Laboratory School
ART AND HANDWORK

Reading Readiness at All Levels

NILA BANTON SMITH

"The common problem, your's, mine, everyone's,
Is—not to fancy what were fair in life
Provided it could be,—but, finding first
What may be, then find how to make it fair
Up to our means."

THE above quotation is from *Bishop Blougram's Apology,* written by Robert Browning. Certainly the Bishop need make no apology for the wisdom thus expressed. While the day of scientific child study had not dawned at the time of Browning, and while our concepts of readiness have undergone much change of late, yet, broadly speaking, the basic philosophy of readiness for learning is expressed in this verse.

When the word *readiness* first became significant in our educational vocabulary, it was used to denote the mental state of being ready to act. *Readiness* was used synonymously with such terms as: *motivation, interest, desire, incentive,* and *purpose*—all as agents which would move the individual to undertake some learning activity of his own free will and accord. The term is still used freely in this connotation.

At the turn of the first quarter of our present century a new idea began to filter into the public schools. Investigations repeatedly produced startling data in regard to the large numbers of children who were failing in first grade. In the light of such data, school people began to cogitate: "Maybe reading is too hard for many first-grade children; maybe they aren't ready for reading yet." Thus the concept of *ripeness for beginning reading* began to take hold. Articles on reading readiness were written, schools initiated experimentation, investigators probed into the readiness factors.

The fire once kindled soon became a conflagration which has now enveloped the vast majority of public schools in the country. The idea of readiness for beginning reading is so generally accepted at the present time that applying the readiness concept at this level is no longer an innovation.

It is interesting to note, however, that even in this, our second era of readiness convictions, the child's ripeness for beginning reading still is determined largely by intelligence tests and reading-readiness tests, both of which deal with *mental* factors. The lag is probably due to lack of adequate measuring instruments for teachers to use in evaluating other aspects of growth.

So much for reading readiness at the *beginning* level.

At this, the mid-century mark of the readiness epoch, we are hearing with increasing volume and velocity a new cry, "Readiness for reading at *all* levels." Teachers ask, "Just what does this mean?" The plain fact is that the slogan has different meanings for different people. It takes a bit of explaining.

By some, the term is used to denote competency in skills and concepts necessary to work successfully at certain grade levels. Walter is in the seventh grade. He is unable to read the books used in that grade. He is said not to be ready to read seventh-grade material.

A similar concept of readiness at all levels is also expressed by those who speak in terms of specific subject readiness for reading. Bill is not ready to read fifth-grade geography and Chuck is not ready to read eighth-grade arithmetic, because in each case the boy does not possess the specific skills necessary to study in a certain subject field. Some research has been done pertaining to readiness for particular subjects. One investigator reported a study showing that a period of pretext instruction was valuable in developing "history reading readiness."

While one frequently hears the reading-readiness term applied to grade and subject achievements, the student of child growth cuts much deeper than this in arriving at his interpretation of the concept of readiness at all levels. Some of the recent studies in this area not only have a direct bearing upon the topic discussed in this article but have tremendous significance for all of us who are in the business of arranging any kind of learning experiences for children at the various levels.

For one thing these investigators have found that the curve for reading growth in individuals closely parallels curves for growth in height, weight, strength of grip, eruption of teeth, ossification of wristbones, and mental development. In terms of this data one comprehends reading readiness as an emergent based upon the total maturation of the child at any level.

Even though knowledge of total maturation is of great importance in determining readiness at any one stage of development, this, it seems, is not sufficient in itself. Recent studies in rate of growth are very significant. Research has shown that children not only vary in the maturational age at which they are ready to begin a particular kind of growth but that they differ also in their rates of growth. One eight-year-old boy may be growing about like an eight-year-old; another may be growing about like a six-year-old; and another may be growing about like a ten-year-old. These different eight-year-old boys are ready for different achievement levels in reading, and for instruction which is paced or geared to the individual growing rate of each one.

Not only do children differ in rates of growth from one to another but they vary in growth rates at different times in their own lives. It is possible that the slower of these three boys may take a spurt in growth, that the fast one may have a slowing-down period, and that the average one may continue on at the expected rate. If so, all three might be growing about like twelve-year-old boys when they reach the chronological age of twelve. At this time all three would then be ready for the same achievement level in reading even though they were two years apart at an earlier age. At this particular time these three boys might be able also to take on new skills in reading at about the same rate of growth.

Some psychologists define reading readiness at different levels in terms of growth cycles. The growth cycles of school-age children are commonly recognized as covering the stages of early childhood, preadolescence, and adolescence.

We have considerable evidence that the growth pattern for each *(Continued on page 62)*

TEACHERS' HOA CLUB

Help One Another

ARTICLES for this department should not exceed 300 words. We prefer them typed, double-spaced, each on a separate 8½" x 11" sheet. Put your name and address on each sheet and on every photograph or sample. Address: Teachers' Help-One-Another Club, THE INSTRUCTOR, Dansville, N.Y.

Articles cannot be acknowledged or returned, but if an item is not heard from in six months it may be considered rejected.

We will pay two dollars upon publication for each article used and an additional dollar for a photograph or a drawing.

Keep your contributions coming!

VALENTINE MEMENTO

Margaret Frank

THE first, second, and third grades in my school each have a snapshot taken. Each child cuts out a red heart, 10½" x 8½", and then cuts three holes in it in the shape of small hearts. The snapshots are taped behind the small holes to form the front cover of a booklet. Another plain heart of the same color forms the back cover. Hearts just a little smaller made from sheets of white paper are placed inside with the names of the children on one sheet, a valentine greeting on another, and original stories written by the children on the remaining sheets. The entire booklet is tied at the top with white ribbon. Parents like to receive these valentine mementos of their children and their classmates.

PHOTOS FOR PAPERS

Jacqueline Rose

WE LEARNED an inexpensive way to reproduce snapshots of pupils and school activities in our school newspaper. A hundred copies, each 9" x 12", cost just a little more than a penny apiece.

We did this by exposing picture negatives on blueprint paper in strong sunlight. We limited our pictures to the front page of the newspaper because the blueprint paper was the most expensive item. The rest of the paper was printed on regular mimeograph paper.

The first step is to plan the layout of the page. Determine where each picture will fit. Print the name of the paper at top of page. Make a duplicate of this page from dark construction paper, cutting out the places where the negatives fit and also the letters in the name. Fasten this form with transparent tape to the glass in a 9" x 12" picture frame. Similarly fasten the negatives in their proper places. Place a board on the bottom of the frame to prevent the blueprint paper from being exposed until the proper time. Put blueprint paper in frame, face down, and place another board over it to hold it firmly in place. Remove bottom board and hold the frame with the glass side to the sun. Exposure will take from one to three minutes, depending upon brightness of sun.

Wash exposed blueprint in pan of water. Wash again in a solution of one tablespoon of bicarbonate of potash to a gallon of water, and again in a pan of clear water. After drying, iron out the wrinkles with a medium hot iron on back side of blueprint.

Type the news items on a stencil or use mimeograph carbon paper to fit the printed blueprint sheet. Construct the rest of the newspaper in the usual way and staple it to the front page.

PATRIOTIC BADGES

Grace A. Randall

WEAR a red-white-and-blue badge on patriotic holidays. Cut a circle of red construction paper 2" in diameter, a white one 1½" in diameter, and a blue one 1" in diameter. Paste the white circle in the center of the red circle, and the blue one in the center of the white one. Press well. Cut strips of red, white, and blue paper ½" x 6". Fringe the ends up two inches. Paste these strips on the back of the circles. Punch a hole in the top of the badge and tie a red cord in the hole, or fasten a safety pin on the back.

TRY SILENCE

Gwendolyn Spiers

MY THIRD grade seemed unable to follow written directions. Anything in writing on a blackboard was an invitation to begin copying that material. To correct this, I began by writing a number of individual and group directions on the blackboard, one at a time, and standing *silently* by while that direction was read. After the class had ample opportunity to read the directions silently, I would point to someone, indicating by *gesture* that he was to read the direction aloud. After the direction had been carried out, I would erase that direction and write another one and proceed in the same manner.

I found that this silent way of directing had many results that I hadn't even thought of. It not only gave the class a chance to learn what directions are and to become familiar with the words and terms most commonly used in directions, but it had a *quieting effect* and offered a change of pace after oral discussions and other activities. I often use it when the children return to class after lunch to help them settle down. I find the children are usually rather curious as to what the rest of the sentence is going to be, once I begin writing. Occasionally "silence is golden" from a teacher's point of view.

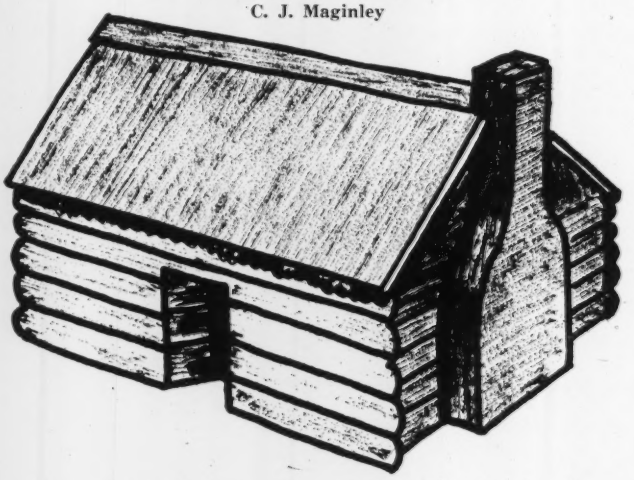
BIRTHDAY GAME

Ethel Taylor

I AM thinking of a famous person whose birthday was in February. How many things can you name that remind you of Abraham Lincoln?" The children will name log cabin, ax, spoiled book, Ann Rutledge, country store, slaves, kind stepmother, honesty, good president, Tad Lincoln, and so on. Continue with other renowned persons who have February birthdays: Edison, Lowell, Longfellow, Washington, Handel, Dickens, Mendelssohn, Lindbergh, Susan B. Anthony.

A LINCOLN LOG CABIN

C. J. Maginley



THIS log-cabin model was made with a collection of about thirty popsickle sticks. The cardboard front and back of the cabin are each 3¼" x 2¼". Ends are 3½" x 2¼" plus a 1¼" gable. Join the cabin walls with right-angle hinges made from four strips of tagboard 1½" x 2¼", folded in half the long way and glued to the corners on the inside. The chimney is sawed out of one piece of wood and is glued to one end of the cabin. The roof is two pieces of cardboard 4⅜" x 2½". Cut out a section to fit around the chimney. Glue roof to the walls. The popsickle sticks are cut to fit the gable ends of the cabin exactly, but the curved ends of the sticks extend like log ends across the front and back of the cabin. The door was sawed out of the front after the cabin was made, and hinged with cellulose tape applied the full length of the door. The ridge of the roof can be reinforced with a 1" strip of folded tagboard glued to the outside. Paint the cabin with dark stain.

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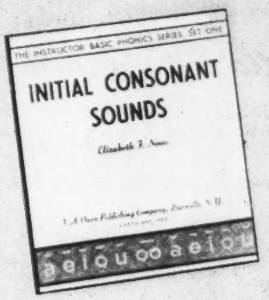
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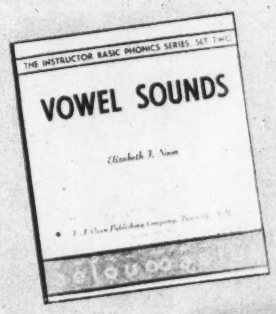

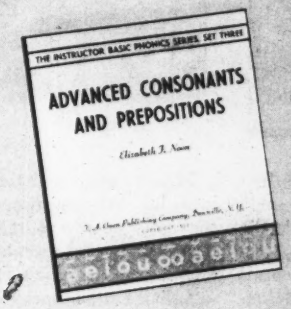
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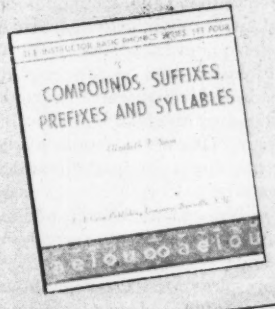

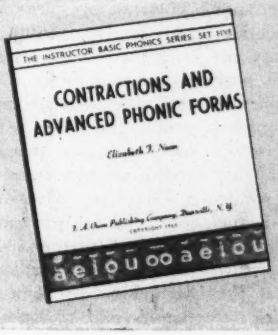
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Elizabeth T. Nunn
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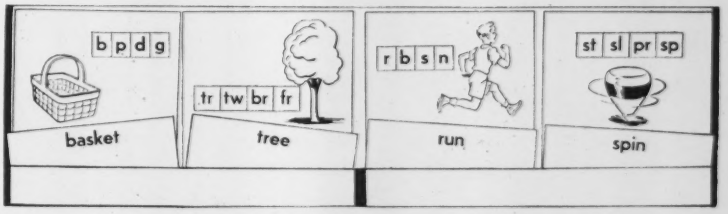
Here is an outstanding new series of teaching tools that will be of genuine assistance in creating a basic foundation in Language Arts. The sets—five in all—have been planned in accordance with the newer state curriculums. They have been tested with the major basic reading systems so as to supplement reading development programs. Although each of the five sets may be used independently, together they form a complete phonics program.

Each set consists of a sturdy folder that can be opened out in four parts to stand in the chalk trough or on an easel. It contains 16 charts and 16 cards, each printed on both sides. The charts are used for actual phonic drill while the cards vary in function, depending on the set. Each chart is carefully identified and each card is numbered to show to which chart it refers. The sequence of the phonics charts is the same as that of the reading systems. The Teacher's Directions suggest many uses for the charts and cards, and include a complete testing program.

Set I. Initial Consonant Sounds - for Grade I

This set introduces all the initial consonant problems found in modern preprimers, primers, and first readers. Sixteen nouns and sixteen verbs demonstrate the sounds. Fifteen single sounds and fifteen blends are used. In this set the cards are used as part of the lesson by the reading group. The teacher places four charts in the folder and asks the child holding the correct word to match the card to the chart. Additional uses are suggested in the Teacher's Directions.



Set II. Vowel Sounds - for Grades I and II

The 32 charts in this set include all the vowel-sound problems the child meets in elementary-school reading. The long and short single-vowel sounds come first, followed by vowel sounds affected by silent letters, long and short oo, rules for y, and the diphthongs. In keeping with modern reading practice, diacritical marks are used in the key words, but not in the words listed for drill.

In this set the charts are utilized for drill and the cards are used as flash cards following the lesson.

Set III. Advanced Consonants and Prepositions - for Grades II and III

The first sixteen charts in Set III complete the problems on consonants. Two-letter and three-letter blends are introduced both as initial and as final sounds. All blends included in today's reading texts of the first six grades are included in this series. The small cards are used as flash cards for additional drill and testing.

The last sixteen charts have been allotted to prepositions, because tests show that children need drill on prepositions if they are to read with accuracy without sacrificing speed. The sixteen most common prepositions were selected. The procedure for using the charts and cards is the same as in Set I.

Set IV. Compounds, Suffixes, Prefixes & Syllables - for Grades II & III

These charts take up four related problems. The eight compound charts automatically test the child as he uses them. The eight syllable charts drill on all the endings and give simple rules for adding them to basic words. The eight prefix charts have been placed after those on suffixes, since the prefix is considered the more difficult. Changes in meaning, as well as rules for applying both the suffixes and the prefixes, are given. The eight syllable charts attack all the syllable problems included in primary reading. The thirty-two cards provide flash-card drill and are used in connection with the testing program.

Set V. Contractions and Advanced Phonic Forms - for Grade III

Both the contracted and non-contracted forms are included on the sixteen contraction charts. The sixteen contracted words with highest frequency in the basic reading systems are included. The sixteen charts on advanced phonic forms serve as liaison material for the teacher who is expanding her reading program into the language-arts field. Simple problems of tense, number, synonyms, antonyms, homonyms, accents, possessives, comparatives, and rhyming are included. All the cards of this set may be used for flash-card drill.

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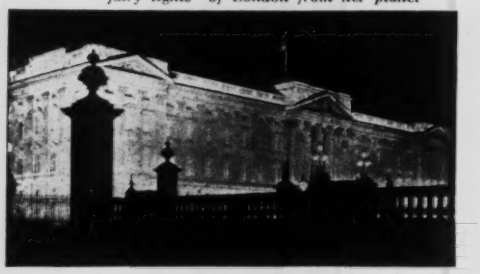
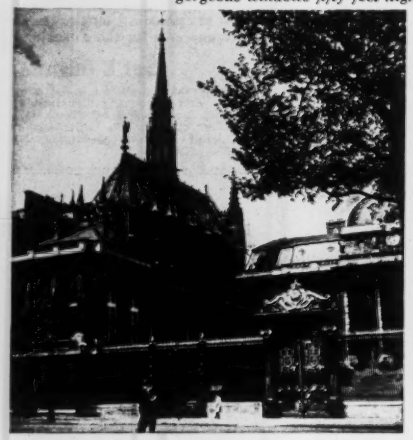
★ *Winner of First Prize, 1952 Travel Contest of THE INSTRUCTOR* ★

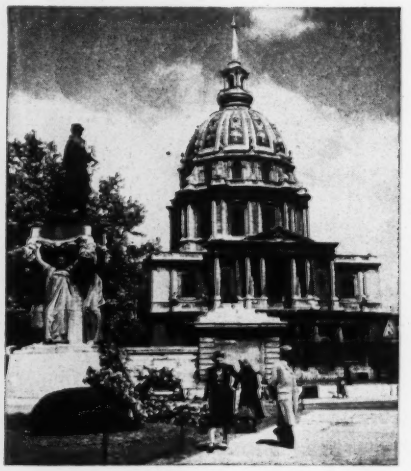
Buckingham Palace will doubtless be floodlit in June, as here, to celebrate the coronation of Queen Elizabeth II. The author saw the "fairy lights" of London from her plane.



The Louvre, Tuileries Gardens, and Arc du Carrousel typify the charm of Paris.

Right: *Napoleon lies under this lofty dome in the French capital.* Below: *Gothic Sainte Chapelle has gorgeous windows fifty feet high.*





TWENTY years ago—in history classes, in archaeology classes, in language classes—I dreamed of a trip to Europe. . . dreamed of standing on the banks of the Rhine River, where imagination would bring back the mythical song of the Lorelei; of moving among the ruins of the Colosseum to find again the "grandeur that was Rome"; of standing in the shadow of the towers of Notre Dame and seeing Paris through the eyes of Victor Hugo. In my dreams I saw the "Mona Lisa," touched the "Venus de Milo," saw in real form all the things I had studied about.

Most of my dreams have come to naught, but that one became a reality in the summer of 1952; and the reality was far more wonderful than even the dream had been. For a nineteen-year-old girl had thought only of what it would mean to her to see all the treasures of the Old World; a mature woman found all that pleasure, and also a store of impressions, ideas, and ideals that would make her a more valuable teacher.

The trip cost more money than I once believed a teacher could make in a lifetime. I hesitated a long time to spend so much; but now I know that, both for me personally and for my classes present and future, it was worth every penny, mark, franc, or lira it cost me. That is the reason I write this letter—to tell other teachers who may be hesitating, that the trip is all one hopes for and more.

I was a foreigner from the time I stepped on board the plane at New York's International Airport—for I went by Sabena Belgian Air Lines—and I felt the thrill of the unaccustomed from the first "Fasten seat belts and no more smoking!" spoken in French.

My pleasure in the trip began on the plane, as I ohed and ahed over the cotton-candy clouds through which we passed, the sunset over the rocks and inlets of Newfoundland, and the fairy lights of London Town.

In the two and a half months that followed my landing in Frankfurt, Germany, my personal enjoyment included automobile and bus tours of Germany, Luxembourg, and northern France; a railroad trip through Switzerland and northern Italy; and a month's vacation course at the Sorbonne—the University of Paris. My pupils think that this last was scarcely a vacation; but any teacher will understand the thrill that I felt at the opportunity to study in this historic old university.

The sheer loveliness of the Swiss mountains and lakes was mine to enjoy, as was the scenic beauty of the German Alps and the Rhine Valley. I had the fun of exploring old German castles, strolling through the streets of picturesque little villages, and looking on at the color and drama of traditional festivals.

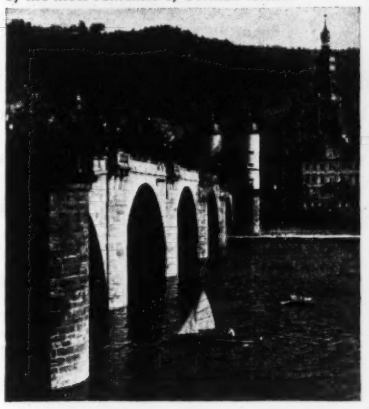
Mine to enjoy was the charm of the buildings—the magnificence of Ludwig's castles; the quiet beauty of the old cathedrals; the history-charged atmosphere of Versailles or of Charlemagne's King's Hall.

I shall never forget the exquisite settings of Lucerne and Lugano, where sapphire blue lakes, green meadows, and mountains often snow-capped made an unbelievably colorful background for quaint houses nestled on steep slopes. Swiss history and Swiss legend lived again for me in the region where Switzerland was born and where the tales of William Tell had their origin. The strong fortifications set deep in the mountains—and, by contrast, the cascading waterfalls along the Saint Gotthard rail route into Italy—fascinated me, and made me wish that I had more time to spend in this delightful country.

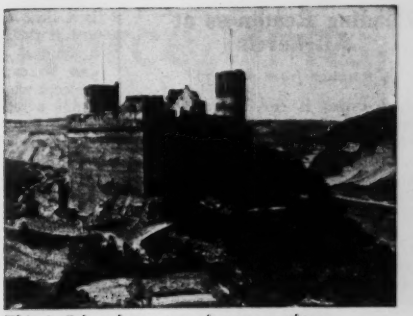
One of my pleasantest experiences was a visit in the beautiful Duchy of Luxembourg. . . A pot of tea and strawberry tarts in a hospitable tearoom, picturesque streets and gardens in the capital city, the charming vista from an old viaduct, the reverently peaceful atmosphere of a tiny chapel—these are cherished memories.

I have post cards and souvenirs which will renew for me the excitement I felt as I saw Oberammergau, Napoleon's Tomb, the Vatican Museum; but there were other experiences beyond the reach of photography. I heard the "Ave Maria" played on the organ in the

Famed for its Passion Play, Oberammergau draws people from many lands. Below: Old Heidelberg is one of the most romantic of German towns.

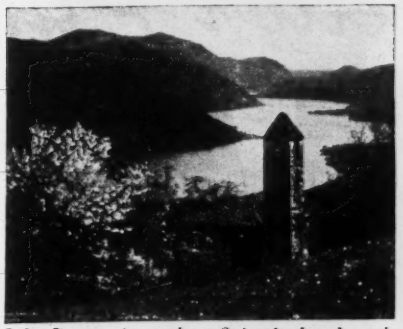


Goethe, greatest German writer, spent his boyhood in this home at Frankfurt.

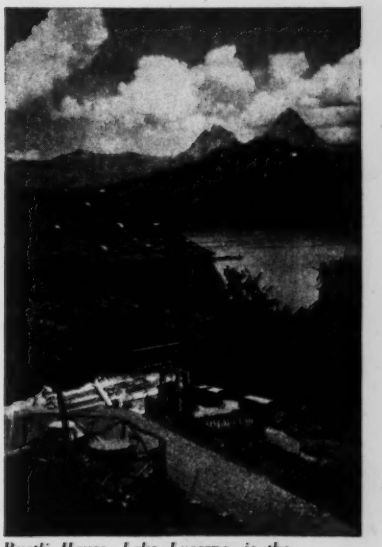


This is Schoenburg, one of many castles on the heights above the Rhine River.

Photographs on these pages are from British Travel Association; French Government Tourist Office; German Tourist Information Office (S. Jaeger and Molzahn Altheim, Frankfurt; Metz, Tuebingen); Swiss National Travel Office (Ruedi, Lugano; F. Schneider, Lucerne); Italian State Tourist Office.



Lake Lugano, in southern Switzerland and northern Italy, is surrounded by steep, sunny slopes.



Ruetli House, Lake Lucerne, is the historic "Cradle of Swiss Liberty."

THE INSTRUCTOR next month will announce its TRAVEL CONTEST for 1953. Honorable Mention awards in the 1952 Contest — page 77; "Your Next Trip" — page 91.

Pantheon, and sat in the old palace garden at Würzburg to hear a concert of Mozart's music. I saw the illumination of the castle ruins at Heidelberg and the Festival of the Great Waters at Versailles. We drove through the Black Forest, where we enjoyed the famed hospitality and warm friendliness of the German mountain people.

Mine was the enriching experience of study in the great University of Paris, where I learned French as taught by the best professors of that famous school.

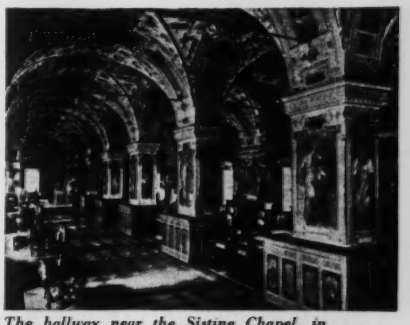
My vacation was sight-seeing; it was study; and it was people. Mine was the pleasure of learning to know many fine men and women who taught me a great deal about their lands —and incidentally much about my own.

The German captain who planned many of our trips for us won our hearts by his courtliness, his interest in America, and his eagerness to show us his own beloved Germany. He knew more about American history than I myself knew, and he seemed to know everything about his own country. From his pride in his dueling scars to his military precision, he was German through and through, but he never ceased to enjoy hearing about the United States.

We loved the German girl whose young husband had emigrated to America, and who was hoping to join him soon on an Iowa farm. We left her with a German-English dictionary, determined to learn to speak "that difficult English language"—and equally determined to learn to drive a tractor.

A Swiss couple on the train northward from Rome made my trip pleasant by pointing out places of interest along the way and briefing me on Swiss history and geography. They delighted yet embarrassed me by rattling off the names of our forty-eight states and state capitals, demanding to know whether I could do the same for their twenty-two Swiss cantons. They made the show even better by singing, in their delightfully broken English, snatches of "Deep in the Heart of Texas" and "Carolina Moon."

We laughed at the French for lugging yards of bread under their arms, and they laughed at us for putting pills in our water. We made fun of Italian bathtubs, *(Continued on page 81)*



The hallway near the Sistine Chapel, in the Vatican, is rich in mural paintings.

The Roman Colosseum has seen many an empire rise and fall since Vespasian and Titus built it in the first century A.D.

Reading Readiness at All Levels

(Continued from page 57)

of these cycles is curvilinear, which means that we may expect a slow beginning at the outset of each cycle, with a rising curve as the child passes through the cycle, and a leveling off toward the end of the cycle. The time of the upsweep of these curves is a time at which energy and effort are at their height, and consequently, a time at which maximum learning can be expected. In terms of this concept we find some psychologists defining a readiness period as a time at which the child is just beginning a cycle of growth.

Applied to the concept of "readiness for reading at all levels," these upsweeps of cyclic growth are the times at which the children are most ready to acquire new skills in learning to read. This, perhaps, is the latest entry in our changing concepts of readiness for learning.

Surely we would all agree that recognizing reading readiness at all levels *is* "The common problem," as Browning said. Whether we teach in the first or the sixth grade, our common problem is to recognize readiness for reading in each individual. And recognition of individual reading readiness is not one whit less urgent for the high-school teacher, regardless of whether he teaches social studies, science, mathematics, or English. The problem truly is "yours, mine, everyone's!"

The role of the teacher who utilizes modern psychology in meeting readiness problems is portrayed in the last four lines of the verse. Broadly speaking it "Is—not to fancy what were fair in life Provided it could be,—but, finding first What may be," then finding "how to make it fair Up to our means." Drafted in educational vocabulary these lines might mean that the teacher will nurture the potential of each child by providing the best learning experiences, the best environmental surroundings, and the best social climate which she is capable of arranging—that is, "up to her means."

Ah, but the Bishop neglected to say one thing more. He should have added "Up to *their* means," for this, indeed, is the matrix in which the origin and foundation of the concept is embedded. This is the crux of our present concern about "readiness for reading at all levels!"

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A Boy Begins to Wonder

(Continued from page 34)

ABE—Can't recollect as how I ever saw a half dollar before. You can learn a lot lookin' at a half dollar.

TOM—Money's to buy stuff with, not to study about.

SALLY—Let him talk, Tom. I like to hear him. Abe's allus got a lot of interestin' things in his head. Go on, Abe, what did the money look like?

ABE—Well, on one side it had thirteen stars that stand for the first thirteen states. And a big, fierce eagle, spreading its wings—looks like it's screaming some Latin words. Fellow came along when I was studying it and he told me they were *E pluribus unum* or something like that—means "Out of many, one."

TOM—Don't see much sense in that.

SALLY—What does it mean, Abe? Is it something like that bundle of sticks you told about once? That Aesop's fable about the sticks that were weak alone, but strong when they were all together?

ABE—Why, yes, Mother. I reckon tha's about exactly right. I guess on the half dollar, it meant the thirteen states. They were weak states, but together they formed one strong country—the United States.

TOM—Guess one state's enough for me to worry about, 'thout bothering my head about a whole passel of them.

SALLY—What else is on the money, Abe?

ABE—Well, on the other side's a woman—a right pleasant-looking woman, kind of like a mother—name's Liberty. At least, that's what it says. Can't figure out quite what she means yet—been wondering about it, too.

TOM—Don't see nothin' to wonder about. Got to have some pitcher on a coin, ain't they? Might 's well be a woman as anythin' else. From what you say they got 'most everythin' else on there a body coulda thought of.

SALLY—Still, it might have a meaning, at that. If it has, I know Abe will find out what it is.

TOM—Hm!

SALLY—Well, that was sure interestin', Abe. If I ever see a half a dollar I'll sure enough look close at it to see all those things you told about.

ABE—Well, now, you won't have to wait such a powerful long time. It just happens I brought it along with me. Fact is, that's why I came—to show it to you. (*He digs down into*

(Continued on page 71)

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Out Yonder

(Continued from page 43)

bright eyes looking at the fire. He was thinking about what had been said. Out Yonder everything wasn't just as it should be, but he couldn't understand what it was. He was so absorbed in the thought that they had to call him to supper.

Pulling benches and stools up to the roughhewn table, all began to eat with appetites sharpened by the long wait.

Then, after they had been satisfied, everybody started talking again, except Abe. The two women talked as they cleared the table and did the dishes; the two girls were now chattering like old friends. Abe still felt too shy to say much, so he only listened. He learned that the Hendersons had come from 'way back East; they had even seen the Atlantic Ocean. But now they were going to settle here in Indiana, where men were free.

Abe began to ponder that again. And soon he heard the men speaking about the same subject. "Yes, it is written that here there shall be no slaves," said Mr. Henderson.

Slaves, Slavery. Those were the hateful words that made the difference.

"And all because of the color of their skins," he heard Mr. Henderson say.

"What color are they?" Abe asked suddenly, no longer able to keep still.

"Black," said Mr. Henderson. "Didn't you know? And for that they are owned by white men, so that they are slaves instead of free men. It is not good, not good."

Abe understood at last. His eyes grew big and his fists clenched. He too knew it wasn't good when some men were not free but were slaves. There was a lot out yonder and not all as he had pictured it before. "But I'm going out yonder anyway some day," he said to himself, "and I'm going to do something. Yes, I'm going to do something there some day."

With All Our Hearts

(Continued from page 44)

Sheila! In their excitement and planning they had forgotten their classmate in the hospital. Now Dorene spoke. "Rhoda makes me feel ashamed. The rest of us should remember Sheila too, instead of spending our money on silly valentines."

That started it. Voices buzzed and clattered as plans unfolded and grew. At last it was settled. The valentine party at school would be a party for Sheila instead.

The next day Dorene reported her father's offer to take back any valentines the sixth-graders had already bought at his store in exchange for gifts for Sheila. As the valentines came back, books, puzzles, stationery, paints, crayons, went out. The mothers matched Mr. Baker's generosity when they promised gifts for Sheila instead of cakes and cookies for the party. They sent barrettes, a mechanical pencil, a sewing kit, magazines, and a scrapbook. The money that was to have gone for pop and ice cream went for a Kelly green sweater that would go just right with Sheila's lovely auburn hair. Miss Erick, the sixth-grade teacher, slipped in a bright blue babushka; Dorene brought a pair of blue-and-white mittens.

On the day of the school parties, the sixth grade packed the box for Sheila. They put the carefully wrapped packages into the big red-and-white valentine box which the Cartwright twins had made.

(Continued on page 80)

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Valentine Present

(Continued from page 43)

"Gee, I wish I were you," said Patty enviously on the way to school. "Valentine Day is a wonderful time for a wedding. Hearts and flowers and ribbons and stuff—" she concluded dreamily.

"It will be a beautiful wedding all right," admitted Sally grudgingly. "Chuck's Uncle Paul is a florist in the city and he is bringing special decorations. There is going to be a large heart of white gardenias with a red lacé frill around it between the candelabras at the altar, and the white ribbons of our bouquets will have tiny red hearts on them."

"Are you scared?" asked Patty with a shiver.

"Why should I be?" replied Sally with a shrug. "It's not my wedding. I just have to walk down the aisle of the church and back."

"But you go first, don't you?" asked Patty.

"Yes," Sally replied, "but so what?"

"Well, I'd be scared if it were I," Patty replied.

Sally didn't see very much of Chuck that afternoon. He was busy at the tailor's getting a last-minute fitting. But he was at the Peters' house for dinner with his best man, Evans Kooper. Sally just didn't bother to talk to Chuck very much—she spent all her time being as nice as possible to Evans.

No one seemed to see that she was giving Chuck the cold shoulder. "It is just as well," she thought to herself, but she couldn't help wishing that he had noticed it a little bit. "He will notice it soon enough," she thought ferociously.

At the wedding rehearsal, the minister started by showing the wedding party how to come up the aisle. He began with Sally and stopped her several times to show her about keeping in step with the music. It wasn't quite as easy as she thought it would be, and she found herself feeling very embarrassed in front of the others. "Why doesn't he pick on someone else?" she muttered to herself, knowing he was really being very kind. Just the same, she was hardly able to keep the tears out of her eyes.

Suddenly Chuck interrupted the minister's efforts. "I think Sally has the hang of it," he said. "Why not practice with the other bridesmaids now?"

Sally felt a wave of gratitude come over her, but she didn't intend to show it. "He can mind his own business," she thought. "I can take care of myself."

Valentine Day was clear and bright. A glistening snow had fallen during the night and the world looked shiny and white when Sally hopped out of bed. As she thought of the rehearsal the night before, her cheeks turned fiery red. What if she made a mistake today?

Sally was the last one down to breakfast—even Valencia was there before her. At Valencia's place was a big red heart full of candy, and smaller ones were at Sally's and her mother's place. The card inside Sally's said, "To my second-best girl, Chuck." Sally felt her face turning pink, but she didn't say anything.

Several times that day, in between errands for her mother, she hummed the wedding music to herself and tried to remember how she was supposed to walk. Sometimes it would be just right and other times she didn't seem to do it well at all. "I'll probably spoil the whole wedding," she thought mournfully, with a tear running down her cheek.

The white dress and the red slippers didn't seem quite so glamorous as she put them on that night, though it was the first time Sally had worn a long dress. Even when her father squeezed her and said she would have to be his big girl now, Sally didn't feel much better.

There was little waiting outside the church. The valentine bouquet was put in Sally's arms and her dress given one final inspection. Soon the cue came for her to enter the church. "It's good I have a long dress," thought Sally as she felt her knees wobbling. She swallowed a big lump in her throat as she started across the back toward the center aisle. She stole a quick glance toward the front of the church. There were Chuck and Evans with red carnations in their buttonholes. "He is handsome after all," thought Sally, "but he looks scared too." Then she looked again. Chuck was following her with his eyes and she saw his left eye close in a long slow wink. "Why, he's trying to help me," thought Sally, and she felt better as she continued with measured steps down the center aisle.

The people were standing now and Sally remembered to smile as she went toward the front of the church. She wasn't scared any more, either. As she took her place, she stole another glance at Chuck. He clasped his two hands in front of him as much as to say, "You did it, Sister."

"Why," thought Sally, "I can't imagine why I didn't like him in the first place." She looked at the white gardenia heart with the red lace and candles on either side. "And to think," she added to herself, "he's part my valentine. Wait till I tell Patty Lee!"

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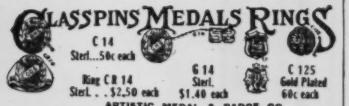

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Feeding Washington's Men

(Continued from page 44)

food; they were just checking up on what we were doing.'

"'We could load our wagons as if we were taking them to Philadelphia to market, and then cut across through the Gulph to Valley Forge,' suggested one of the women.

"'There's not a chance of it,' declared Samuel Leicester. 'The Gulph road is guarded even more carefully than ours.'

"'How about cutting through the woods?' asked Ephraim.

"'That wouldn't work either,' replied Samuel. 'We would have to go on foot and we couldn't carry enough to make it worth while. Besides, we would be stopped for sure when we crossed the clearing by General Knox's farm.'

"'I think we need to call off the guards some way,' said Joel slowly. 'Then a caravan of our wagons could pass through without any trouble.'

"'That would be fine,' agreed Samuel, 'but just exactly how do you plan to do it? These are trained soldiers. You'll not get them to leave their posts easily.'

"'I think it can be done,' replied Joel. 'You know the big Cruttenden house near the Conestoga Turnpike in Devon—that's where many of the officers are billeted. Last week Mrs. Cruttenden's cook ordered four fine roasts of beef from my uncle's store. There must be a party going on, too, for Mrs. Cruttenden asked him for my Aunt Abigail's recipe for Yorkshire pudding. I have a plan and if it will work I think we can clear the road for our wagons to go through.'

"'We will have to load them inside the barns,' suggested Will.

"'That's a small matter,' replied Samuel Leicester impatiently. 'I don't see how Joel is going to call off the guard.'

"'Can I have a week to try?' Joel asked.

"'Yes,' replied Samuel Leicester, 'just about that long. General Washington's army has enough food to last another week.'

"The next morning Joel asked his mother for the finest and biggest ham that was hanging in the smokehouse. 'Where are you going with it?' she asked.

"'Over Diamond Rock Hill, past the mill, up the Valley Forge road, across the road to King of Prussia and up the hill to Devon to the Cruttendens' house,' replied Joel with a grin.

"'That's a long way to the Cruttendens' house,' his mother replied. 'Surely you know a more direct route.'

"'Yes,' said Joel, with a grin, 'but the British soldiers are stationed where the Valley Forge and King of Prussia roads cross. I want them to see me as I go by.'

"'You will be careful?' his mother asked worriedly. 'You're the only son I have.'

"'I'll be careful, Mother,' replied Joel, as he took the fine big ham wrapped in soft cloth. At his Uncle James's butcher shop he stopped and got a bill of sale made out to the Cruttendens. Then he started on his long walk.

"Sure enough when he got to the British soldiers they stopped him. 'Where do you think you're going?' demanded one.

"'To Mrs. Cruttenden's with a ham,' replied Joel, pulling out his bill of sale. 'They must eat well up there,' he added slyly. 'Yesterday I took four fine roasts of beef.'

(Continued on page 83)

A Girl and a Dog

and a wonderful dream —and how it all came true!

1 Mary Anton was a 15 year old displaced person. She had a dream—of coming to America, owning a dog, and enjoying all the things she had read about in American magazines the G.I.'s had left behind.

2 Mary was "adopted" long distance by an American family, and arrived in New York. Her new parents were at the dock and the first thing they did was present Mary with the dog she had written about!

3 What amazed Mary most about this country was the variety and quality of the things a person could buy...the thousands of brand names of wonderful products—the very same ones she had seen advertised.

4 Now Mary's dreams had come true! Like any other American, she was free to buy the brands *she* wanted, and experienced the wonderful feeling of having others go all out to please *her*...and keep *her* happy!

Sometimes it takes a little girl from Europe to make Americans appreciate the many brands of good things—all catering to just one person—*You!* When you buy the brands advertised in this magazine you get the most important plus of all—the confidence and security of knowing the maker stands behind his product.

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Specially for RURAL TEACHERS

Soil Erosion and Conservation

MABEL KING

EDITORIAL NOTE: This project was undertaken by a sixth grade in a village school, but it would be suitable for a rural school because the problems involved are even closer to the children who live on farms. In making each part of the display, a committee might consist of a primary pupil, a middle-grader, and an upper-grade child. Each could work according to his capacity.

CONSERVATION should become the watchword of America. My pupils were impressed by such radio statements as: "The Mississippi carries enough sand and silt to the Gulf of Mexico every day to fill 900 trains of 50 cars each, and every car loaded with 25 tons." They observed gullies and ditches washed in fields and roadsides. They knew why some farmers make "crooked rows, following around the hills" and wondered why others did not do contour plowing. With these observations for discussion, we started our unit.

Information Sources

For information we used our science books, newspaper clippings, farm magazines, and answers to questions asked of farmers in the community. Stories of pioneer life were placed on our reading shelf for reference. We read how carelessness and lack of "know how" on the part of pioneers did much to start this loss of soil. As the soil failed to yield good crops, people moved on to unused land.

We had excellent films which showed the effect of rain on unprotected soil and how much of this erosion could be and is being prevented. Besides the films supplied by our own conservation agent we ordered several from Iowa State Agriculture College at Ames, Iowa, and from our own state university.

We made a collection and displayed different types of soil. A local fertilizer company supplied us with samples of nitrates and phosphates with suggestions for their use.

The Miniature Display

After we gathered information, we planned a table model in which we demonstrated the many results of erosion and how conservation practices help. We cut one flat side out of a mattress box, cut the box in two from side to side—and slid it together. This box, about 4½′ x 3½′, was placed on our large worktable and filled about half full of soil. Neat labels, mounted on toothpicks, were used to identify each activity in the project.

Committees made the following:

1. Gully with concrete dam.
2. Gully with wire-post dam.
3. Gully with rock-and-concrete dam.
4. Gully with trash dam.
5. Grassed waterway. (Grass seed was planted and it actually grew. Saucers were buried in the places where seeds were to be planted, which served to hold the necessary moisture.)
6. Hillside with terracing. (We found a clothes sprinkler helpful for moistening the soil to shape into desired form and for watering seed beds later.)
7. Hillside with contour plowing. (A few small toy tractors and gang plows were placed in the contoured and terraced rows.)
8. A hillside with outcropping roots.
9. Trees growing on the hill where washing was prevalent.
10. Forest rangers' tower (to prevent destruction of trees).
11. Caved-off cliff showing strata of subsoil. (This was built up with colored soils, clay and lime, dampened slightly, and the next morning sliced to show a cross section—very effective.)
12. Strip farming (oats, and rows of beans planted, watered, and allowed to grow).
13. Dust bowl was made to represent the source of dust storms.

Evaluations

About two weeks later we had Open House in our building. The grassed gullies were green, and the strip farming had oats and beans growing. It was hailed as a worthwhile project.

• • •

Have you seen the booklet, *Modern Ways in One- and Two-Teacher Schools*, by Effie G. Bathurst and Jane Franseth? (Superintendent of Documents, U.S. Gov't. Printing Office, Washington 25, D.C.; $.20.)

The following is a recommended time schedule from that book: Tell news, plan day—½ hr.; schoolwide or combined-group projects—1 hr.; play—¼ hr.; study or practice 3 R's skills—1¼ hrs.; eat, rest, clean up—1 hr.; individual problems, special help for younger children—½ hr.; creative and appreciation activities—1 hr.; recreation, physical education—½ hr.; talk over accomplishments, tidy up—½ hr.

New Children's Leaflet
Free Teaching Aids

This new children's leaflet, "The Story of Skippy and Missy," prepared for the children's own use, will help teachers to introduce a basic health education activity. It is a part of the complete breakfast unit for Grades 1, 2, and 3, edited by Laura Oftedal, Laboratory School, University of Chicago. Use coupon below for your free unit.

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John Pepper's Notes

FOR CANADIAN READERS

TELEZONIA KIT

THE Bell Telephone Company has made available to teachers a kit that teaches good telephone manners and is a fine aid to oral English. It includes a 16 mm. sound picture; a coloured filmstrip; a book entitled "The Telephone and How We Use It," and two standardized telephones of the dial type. These telephones carry their own batteries and actually work in the classroom. If you are interested in this Telezonia Kit, please refer your request to your local telephone company manager.

SCHOOL TV

WITH the advent of television in Toronto and Montreal, there is increasing Canadian interest in its possibilities. Principal David Smith, of Langstaff, merits a salute as one of Canada's earliest educational experimenters with this new medium. But almost a year ago enterprising Mr. Smith had a school TV antenna sprouting from his rural institution. Its installation was financed by the Langstaff Recreation Association, the Markham-Vaughan Women's Institute, and the pupils in the school aided by a kind-hearted local appliance dealer.

Seventh- and eighth-graders watch the 9:30–9:45 A.M. educational telecasts from Buffalo that are produced by the staff and students of Buffalo State Teachers' College. In addition, the students have seen such current events as King George VI's funeral, and Winston Churchill addressing the United States Congress. The main result of the experiment has been the development of critical pupils. They have lost the fascination of just watching any TV programme and quickly lose their interest when the programme is dull. Mr. Smith's experiments have shown that television will undoubtedly provide a fine contribution to our schools.

HEALTH

THE Toronto Department of Public Health, aided by a Federal Grant, is conducting a two-year experiment in a selected group of schools, under the direction of Dr. Dudley Hill, to establish a new system of School Public Health. The current system has been in operation for many years.

The basic principle of the new plan is based on the fact that 90 per cent of the pupils do not require the services of the school public health programme. Therefore the activities of each school nurse and doctor should be focused upon the 10 per cent needing help.

The key person in the child referral programme is to be the teacher. Under the new plan, when a child returns to school after an absence, the teacher will not send him to the nurse unless he appears to be still sick. It is thought that this approach will cut down on the number of unnecessary and routine visits to the nurse and free her for more urgent tasks. Another new development is the abolition of the school physical examinations. This will be replaced by a thorough and complete physical examination by the child's own doctor before his first admission to school.

Free examination by the District Medical Officer of Health will be offered to those unable to consult their own doctor. This will reveal the needy 10 per cent of the children requiring school public health service at the beginning of their school careers.

New Health Record Cards will replace the old-fashioned A.D.P. cards. Another new feature is the teacher-nurse conferences in December and April. Each teacher will keep a Health Assessment Form. This will be a record of the child's absences and his physical condition written in lay language by the teacher. These conferences will give the teacher and the nurse a comprehensive and up-to-date knowledge of the pupil's health. The Toronto Department of Public Health has issued a "Manual for Guidance of Teachers" which describes the plan in detail.

FATHERS' NIGHT

IF YOUR school's Home and School programmes want to draw a crowd, invite six fathers of the boys and girls in your grade to address the next home and school gathering. It offers a splendid opportunity for the teachers to learn the layman's view of public education.

If it is properly publicized, a large crowd of the neighbours of each speaker will come to hear his speech. Send home with each pupil a strong announcement featuring the names and topics of the six speakers. Put out a few attractive school-made posters in your neighbourhood stores, too.

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Mozart's Magic Ring

(Continued from page 26)

fast his hands move," she whispered, "and what a fine ring he is wearing! It has one large jewel set with four smaller ones. How the ring shines!"

The Signor's eyes narrowed. "Ah, *that's* his secret!" he exclaimed.

"What is?" Lucia asked, puzzled.

"The ring! It must be enchanted!" The innkeeper smiled to himself and went back to his work.

While her father was busy, Lucia stole away to watch the young musician. He saw Lucia and stopped. "Do I play too loudly?" he asked.

"Oh, no," said Lucia. "I have never heard such good music. Are you really famous? Is it true that you have played for the Emperor?"

"I've played at many courts," the boy replied. "When I was only three years old, my father gave me my first music lessons. By the time that I was five he had given me such good training that I composed my own music."

Lucia gasped. "Why, I'm ten, and still learning my notes!" Then Lucia glanced at Wolfgang's ring. "My father seems to think that you have a secret, some kind of magic."

Wolfgang turned back towards the clavier. "The secret may not be what he thinks, Signorina. I have to play now for a little while."

Lucia hurried back to the kitchen. When she told her father all she had learned, he went promptly to Leopold Mozart. "Lucia says that your son played music when he was only three years old," the innkeeper said.

"That is true," Leopold answered. "And he composed music when he was only five!"

"Herr Mozart, how could a child of five write music?"

"He played it for me and I copied it down until he was able to write by himself."

Leopold reached in his pocket and brought out two tickets. "Signor Piazzola, here are tickets for the boy's concert tonight. I hope you will like the music."

The innkeeper said, "Thank you," and then left the room.

"I think we will go to the concert," he told Lucia later. "Let us see for ourselves this boy magician!"

That evening the Signor and Lucia did attend the concert. The large distinguished audience buzzed with the sound of many voices. Then the talking ceased as the boy walked onto the stage and made his bow.

Wolfgang lifted his hands to the keyboard, and there was a rush of music. Everyone leaned forward to watch and to listen. When the music was done, there was a roar of applause.

Signor Piazzola whispered something to a friend. And the whisper was picked up and went all around the concert hall.

When the young musician returned for his next piece, he noticed the unusual amount of whispering and talking. Someone shouted, "We are being cheated! The boy is a sorcerer!"

Wolfgang looked off stage to where his father stood, and then looked for the one who had shouted. But the shouts came from other corners, "He's a magician!" "He has a magic ring!"

Wolfgang turned pale. Then he extended his fingers, stared at the ring, and slowly drew it from his hand. Carefully, he laid it on the edge of the clavier. Then he lifted his hands and began to play. The music sounded even more wonderful than before. At the end of the concert, everyone stood up to cheer.

When most of the crowd had gone, the Mozarts went towards their dressing room. They saw Signor Piazzola and Lucia approaching. Wolfgang waited uncertainly.

"It is a marvel which I still do not understand," said the innkeeper. "There must be some explanation!"

"You may be interested to know," Leopold said, as he turned towards a trunk and traced the word "Rome" on its label, "that not everyone shares your opinion of my son. We have just heard that when we arrive in Rome, Wolfgang will be knighted with the Order of the Golden Spur! There *is* an explanation," he went on, "but it is not popular."

The Signor waited curiously.

"*Work* is the answer," said Leopold in a tired voice. "Years and years of very hard work and practice." Then he smiled and stretched out his hand.

"Well, Wolfgang and I must be on our way now."

Signor Piazzola and Lucia shook hands with them. Then the postilion carried the trunk to the carriage at the door. The innkeeper and Lucia waved farewell as the two Mozarts rode away into the night.

Signor Piazzola turned slowly away and started back to the Black Horse Inn with Lucia. "Work," he thought. "Work is important, yes. But besides work there is something more. It may not come from a magic ring but it is almost like magic nevertheless."

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Jalok Kept His Promise

(Continued from page 26)

forest with his dogs, he heard a noise in a thicket. Jalok stopped to investigate. There were two baby reindeer cuddled close together. Jalok looked about for their mother and not far away he found her lying dead. Softly and slowly he crept toward the little animals, and carefully threw a cord around their necks and tied them to a tree. They were shivering with fright.

Jalok named the twins Short Tail and White Foot. He tamed them by coaxing them to eat salt from his hands. All summer he led them to where the buttercups and wool flowers grew, and to large patches of greenish moss and pink lichens. When these became scarce he fed them sea grass mixed with new hay and dried codfish heads.

As the reindeer twins grew larger, Jalok grew fonder of them. They followed him everywhere, walking on either side of him. They rubbed their soft, warm noses on his cheeks and they breathed close to his ears. It seemed as though they whispered to him.

Now that summer was coming to an end, it soon would be time to sell the reindeer skins. Jalok did not like to think of it. "Elisbet," he called out one night.

"Yes, Jalok."

"Father is going to Hammerfest Friday. That means I must kill Short Tail and White Foot tomorrow, but I can't kill them! They are my friends; my pets! What shall I do?" He began to cry!

"Don't cry, little Brother. Early in the morning go to the birch forest. Talk to Jubmel, who lives behind the northern lights. He will help you, I know."

The next morning, Jalok and the reindeer left the tent before anyone else was up. They ran over the stony ground toward the forest. Then Jalok stopped and looked into the morning sky and began to tell Jubmel his troubles.

The deep silence was broken by a cry. "Help, help! Will someone please help me?"

Jalok turned and he saw a man had fallen down the mountainside. Jalok ran for his pulka, tied a reindeer to it, and rode over to the man.

"My hip is broken," said the man.

"If you can slide into my pulka, I will take you to Uncle Mendy. He can fix broken bones."

Jalok continued to talk as he helped the man. "You are an Englishman?"

"Yes, but I speak many languages. I am a linguist. I came to Lapland to learn your language. Does your Uncle Mendy live much farther? My hip is hurting very much."

"See the smoke coming from yonder tent top? That's Uncle Mendy's place."

Uncle Mendy was glad to see Jalok. "*Pourtis, pourtis*" (I greet you, I greet you), he said. He took the stranger into his tent, and after awhile he had set the man's hip.

"You stay here with me until your hip is well," Uncle Mendy suggested.

"Thank you. You are very kind. Perhaps while I am recovering you can teach me the Lapp language."

"I will go now," said Jalok, and he walked toward the tent door.

"Here, boy, I want to pay you for bringing me here." The Englishman held out a handful of shiny coins.

"I do not take pay. I like to help."

"Please, take these," the man insisted.

"We do not use coins in Lapland. Reindeer are our money," said Jalok.

(Continued on page 84)

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A Boy Begins to Wonder

(Continued from page 62)

his pocket and brings out a half dollar, which he hands to Sally.)

SALLY (*turning it over and over in her hands*)—Well now, that's real nice. There's the eagle, just like you said. Seems like he's screaming those words, too. Looks like it'd be mighty dangerous for anyone to try to take those words away from him. What did you say they were again?

ABE—*E pluribus unum*—and it means "Out of many, one."

SALLY—And there's the woman, too—sure enough. "Liberty." Strange name for a woman, too—must mean something important or they wouldn't a put it there. Don't you want to see it too, Tom?

(*Sally hands the coin to Tom, who pretends not to be interested, yet handles it fondly. He acts as though he'd like to put it into his own pocket; finally, reluctantly, he offers it back to Abe.*)

ABE—That's all right, Father—you keep it.

TOM—Thanks.

(*Tom slips it hastily into his pocket as if afraid Abe might change his mind.*)

SALLY—Well now, Abe, that was mighty generous of you. You're a good boy, Abe—like I allus said: "A boy to be proud of."

ABE—There's no call for such a carryin' on over a half a dollar. Like as not there's more where that came from. There's allus gentlemen waiting to catch a boat. (*He rises and goes to the door.*)

SALLY—You leavin', Abe? Thought maybe you'd pass the night in your old bed. It's allus ready for you, you know.

ABE—Thank you, not tonight. It's a long walk back and I wouldn't want to shirk my work, long's Taylor's paying me.

SALLY—It wouldn't be you, if you did. If you ever learn more about that woman on the half dollar, be sure to let me know. I'll be wondering about it, too.

ABE—I'll do that, Mother. I'll be thinking about it. Good-night, Ma'am. Good-night, Sir. (*He exits and the lights dim.*)

Steamy and Freezy

(Continued from page 41)

Suddenly the door opened. Sherry and Carla Susan came in. Steamy's spirits soared.

"Oh, boy!" Steamy said gleefully. "I won't hurt them, but I'll have fun scaring them. Just wait until Sherry tries to turn me on!"

He could hardly contain himself with joy. He huffed and huffed and got ready to puff as Sherry picked up a glass from the cupboard and came near the sink.

Sherry reached up—and turned Freezy on! Steamy almost exploded with anger and disappointment.

"Steamy, you were going to scare the little girls!" Freezy's voice was filled with icicles. "I think you're hateful. Don't speak to me until you learn how to behave." He closed his cold eyes and quickly dropped off to sleep.

Steamy dripped on and on. He became tired and lonely and tears streamed down his face. He no longer felt like MIS-BE-HAV-ING and wished to stop dripping. He tried and tried to stop, but couldn't.

"Freezy!" he pleaded. "Please speak to me. I'm so unhappy. If the plumber fixes me I won't ever MIS-BE-HAVE again."

"Try to be cheerful, Steamy," Freezy said kindly. "It won't be long before the plumber gets here."

Sadly, Steamy dripped on and on into late afternoon.

It was dinnertime when Mrs. Stanlee opened the door for a short, plump man with black hair and a thick, black mustache, who carried a heavy box of tools under his arm.

"It's the hot-water faucet," she explained. "We've not had trouble with it before, but it has been dripping all day."

Steamy watched the little man open the black case and remove a large ugly-looking tool.

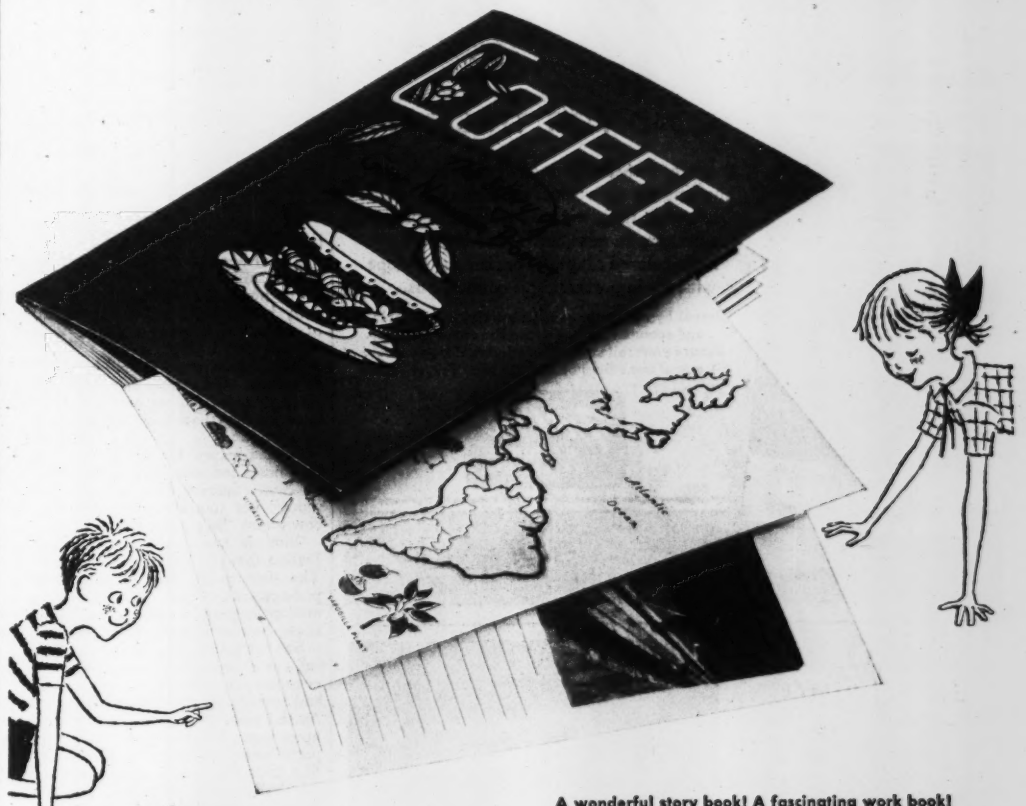
Suddenly, the sight of the little plumber coming toward him with the big black wrench in his hand scared the drip right out of Steamy.

Steamy eyed the little plumber suspiciously all the while he examined him.

"Mrs. Stanlee," Steamy heard him say, "there is nothing wrong with this hot-water faucet."

"Why, how strange. I'm positive it was dripping." Steamy watched a puzzled look spread over her face. "I'm sorry you've had to make this long trip out here for nothing," she added kindly.

Steamy smiled broadly and winked at Freezy as the little short plumber and Mrs. Stanlee left the kitchen.



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Bettina Has Valentine Trouble

(Continued from page 41)

brown shoes, and then she polished the white shoes that her mother wore with her nurses' aid uniform.

Just as she was corking the bottle of white polish, it turned over in her hands and a great white puddle spilled out on the rug.

"Oh, oh, oh!" Bettina cried, and ran quickly for a cloth. There was white polish on the brown shoes, and white polish on the black shoes. Everything was a terrible sight to see.

The big ugly white stain on the green bedroom carpet simply would not come out, although Bettina mopped and mopped and scrubbed and rubbed.

"My dear," her mother said, coming upstairs to change her clothes, "what in the world have you been doing?"

"I polished the shoes," Bettina said with big tears hanging in her eyes and her lip trembling. "But the polish spilled—and—" She wiped a white-shoe-polishy hand through her curly brown hair, and down the side of her face, leaving a great white track smeared there.

"Oh, my dear! my dear!" her mother cried. "You shouldn't have polished them on the rug and you should have put newspapers down anyway to do that job."

Bettina helped her mother clean up the mess, and put the shoes away.

"Next time you want to polish shoes," her mother said as she went downstairs, "ask me first."

"But it was to be a surprise," Bettina thought. The cake had fallen. The shoe polish had spilled. Well, perhaps she would just make her mother a paper valentine to let her know how much she loved her.

She took her scissors and carefully cut out a large red heart. Then she cut a smaller heart from white paper, and smeared it generously with paste. As she pressed the white heart down upon the red heart, sticky thick white paste oozed out from around the edge. She took her pencil and printed in big letters. "I love you, Mother." But the pencil poked through the paste-filled paper and more paste squeezed out through the pencil hole. The valentine looked sticky and very untidy.

"I'm just no good at doing things," Bettina wailed.

"Whatever is the matter, dear? Why are you crying?" her mother asked, coming to the door at that moment. "Why, Bettina!" She took the torn and pasty valentine from the little girl's hands. "Did you make this for me?"

"I did but it's not nice enough," Bettina cried. "The cake fell, and the shoe polish spilled, and I haven't anything nice to give you for a valentine present."

Mother's arms went out, and she hugged Bettina close in a breathless squeeze. "Bettina," she said. "The very nicest present you could give anyone is your willingness to try to do things for others. Even though nothing came out as you expected it—you tried, and that is a great deal of happiness for me. Grandmother told me about the cake—"

"But I wanted to give you something nice," Bettina sniffed, wiping her red nose.

"And so you shall," her mother said, pulling her daughter along after her. "Come on down to the kitchen, and you and I will make a valentine cake together. And this time—" She winked at Bettina. "This time we won't peek."

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Teaching the Why of Dental Health

(Continued from page 24)

water directly after eating between meals in order to remove excess sugar and food particles. This is not a substitute for brushing the teeth twice daily, but if the mouth is rinsed occasionally during the day, the practice will do much to prevent decay. This is a good habit to establish early in life.

Many lower-grade pupils will have had little previous training in dental health at home. It may be possible for the teacher or school nurse to give a short talk to the parents and show the proper brushing methods so that they may encourage correct brushing procedures at home. As a further result, the parents may improve their own dental care.

A few minutes a day spent on this dental health program will bring gratifying results. Subsequent instruction and discussion once a week will be enough to keep the desired interest.

TOOTHBRUSH SONG

Elva Bratton

EDITORIAL NOTE: The author of this song teaches third grade in a Latin American school in Corpus Christi, Texas. Her pupils sing it with gestures to the tune of "Here We Go Round the Mulberry Bush."

I want to have clean teeth,
Have clean teeth,
Have clean teeth,
I want to have clean teeth,
So early in the morning.

I want to have clean teeth,
Have clean teeth,
Have clean teeth,
I want to have clean teeth,
Before I go to bed.

I must brush my top teeth down,
My top teeth down,
My top teeth down,
I must brush my top teeth down,
So early in the morning.

I must brush my bottom teeth up,
My bottom teeth up,
My bottom teeth up,
I must brush my bottom teeth up,
Before I go to bed.

I must brush the inside too,
The inside too,
The inside too,
I must brush the inside too,
So early in the morning.

I must brush the outside too,
The outside too,
The outside too,
I must brush the outside too,
Before I go to bed.

I must brush the grinding edge,
The grinding edge,
The grinding edge,
I must brush the grinding edge,
Back and forth in the morning.

I must brush the grinding edge,
The grinding edge,
The grinding edge,
I must brush the grinding edge,
Back and forth in the evening.

When I smile I show white teeth,
I show white teeth,
I show white teeth,
When I smile I show white teeth,
So early in the morning.

I feel clean from the inside out,
The inside out,
The inside out.
I feel clean from the inside out,
Before I go to bed.

A February Program

(Continued from page 31)

on the shoulders of admirers while a crowd followed, cheering his successful solo flight to Europe.

A big box covered with red and white crepe paper contained the Valentine Girl (Feb. 14), who looked very pretty as she pushed open a door of the box and waved to the audience. (She had been chosen by popular vote of the class and her appearance at this time caused some excitement, for the choice had been kept a secret.)

William Tecumseh Sherman (Feb. 8) was pictured with a group of his officers; he pointed to a large map of the U.S. and explained how he intended to cut the South in two by his march to the sea.

Omar Bradley (Feb. 12), as chairman of World War II joint chiefs of staff, introduced the chiefs under him. (This skit later came in very handy as some of the questions on their review were about the chiefs.)

(Continued on page 83)

"He inhaled his bubble gum."

THE INSTRUCTOR

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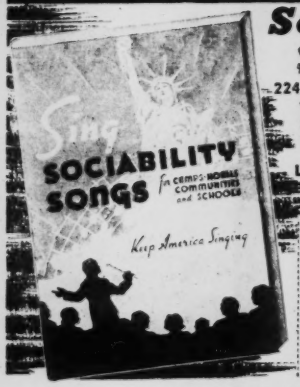

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Creative Dramatics

(Continued from page 31)

This play shows George as a regular fellow who had lots of courage. You will recognize the "I cannot tell a lie" theme in this new dress. Tucket is a particularly fine characterization. He treats Mrs. Washington with respect and George and Betty with casual equality as no doubt slave children in well-ordered homes learned to do. Be careful how you make him up! Remember he isn't a minstrel-show character. Grease paint suitable for Negro make-up might be a good investment.

In some plays which have Negroes in the cast, the colored people are supposed to speak a dialect, more or less conveyed by means of phonetic spelling, elisions, and so forth. If you haven't thought about this matter you may be interested in knowing our reasons for ignoring the dialect. Not only the Negroes but the white people as well spoke differently from the way people speak today in New York or California or Texas, for example. But we have no way of knowing how differently they spoke from the way Virginians speak today. The difference was regional, not racial. The interpretation of regional dialects is an art that elementary-school children can hardly be expected to acquire and there is no essential purpose of the play to be served by the attempt.

Now if you are on your toes you will be wondering what I'll have to say about the Lincoln play (page 34), which has in it words like *allus* and *groanin'*. Although the Lincoln family undoubtedly talked the way the folks they knew in Kentucky did, no one would get the idea that all people from the region of Kentucky necessarily talked that way. The Lincolns hadn't had much schooling and they revealed this fact by the way they talked. Children will quickly see that they can get the desired effect by talking the way uneducated persons in their own locality talk. This much they can do even though dialect is too difficult.

In checking the facts in the Lincoln play, I was interested to note that Carl Sandburg in *Abraham Lincoln—The Prairie Years* commented that Abe liked to explain to other people what he was getting from books. He was interested in *Aesop's Fables* and had the feeling that there were fables all around him. He studied words and markings on coins. Chapter 21 devotes a few paragraphs to this last point.

It was clever of Mary Peterson to note these details and to weave them into a play. You might be inspired to do likewise. Children generally find it difficult to isolate a few details from a wealth of information so they enjoy putting a short story or an episode into play form. The following books may supply the desired impetus. *Yesterday in America*, by Harold B. Clifford (American Book Co.) has such chapter titles as "George Washington Was My General" and "Abe Lincoln Was My Friend." *Sons of Liberty*, by Gertrude Robinson (Dutton), is for more advanced readers but is written so dramatically that you may want to read parts of it aloud. Both books tie in with the general comments of Tillie Horowitz, our guest editor (page

(Continued on page 82)

GILBERT & SULLIVAN "GUIDE"

A New "G & S" Production "Study Guide" by Warren Lee Terry. Uses *Pinafore* as example. Tells "How To Cast," "How To Rehearse," "How To Handle Production." THINGS TO REMEMBER. Send $1.00 to Choral & Organ Enterprises, 166 W. 48th, New York 36, N.Y.

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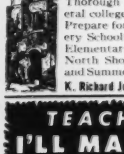

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New Records

(Continued from page 29)

Comes Marching Home (PV 377, $.25). This gives you a chance to hear the glockenspiel (a metal xylophone attached to a lyre frame) and some grand low tuba tones.

Are you teaching a fourth or fifth grade that is struggling with the intricacies of two-part music? Some classes seem to take to singing a harmony part with great enthusiasm, while others find it a dull chore. Maybe they need to hear two-part music that's well done.

Most choral music on radio and TV features four-part harmony, and fourth-graders may need to hear a well-balanced soprano and alto arrangement. For some pleasing duets, play the *Fun with Harmony* part of "More Songs from New Music Horizons," Album Four, Series Two (Columbia, MJV 135, 78 rpm, $2.14). You will enjoy *The Keeper*, a traditionally English folk song which is a two-part song, but not really a harmony song. Use it as a springboard to *Bright Fire in Your Eyes* where you have a chance to sing just two notes in harmony.

When you've had your harmony fun, use the same album to hear dances and songs from across the ocean. You will like the native instruments from Arabia in *My Dark Desert Maid*, and tap your foot to the yodeling and echo effect in *Little Heidi*. Others are from France and Canada. In the same album you will find some delightful *Songs of Fun and Fancy*. Especially notable is *Old Grumbler* with its many verses, and *The Animal Fair*. Although these albums have been developed to follow the "New Music Horizons Series," the recordings are fine to use even though your own music text may be from another series.

What school child does not love the beautiful songs of Stephen Foster? No doubt your children can sing at least three Foster melodies, but to enhance their pleasure, give them the opportunity to hear Robert Merrill sing eight of the most famous ones and also let them soak up some beautifully narrated facts about this beloved American composer, *Stephen Foster in Song and Story* (RCA Victor, WDM 1566, 45 rpm, $4.90). Although not aimed specifically at consumption by children, this is a sympathetic retelling of the "beautiful dreamer" and his music, and an artistic experience that weaves a gentle mood.

Remember when *you* were in grade school, and no one ever dared sing along with a record? We hope this doesn't make you feel ancient, but here is a record (YPR 722, 78 rpm,

(Continued on page 83)

"I lost my mother's shopping list—could I use yours?"

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INS. 193

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INS. 325

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FREE **KELLOGG COMPANY, Home Economics Services.** Please send me Kellogg's **Early Bird Breakfast** Game with colorful wall poster, score folder for each pupil, prize buttons for pupils in winning team, and seal for each pupil with perfect score. There are ..... children in my class. (See Page 69.)

INS. 125

Name ..... School & Grade .....

School Address .....

City ..... Zone ..... State 2-53

FREE **PERSONAL PRODUCTS CORPORATION, Box 5346-2.** Please send me the following material free of charge: ☐ Modess Educational Portfolio; ..... copies of "Growing Up and Liking It."

INS. 363

Name ..... Grade .....

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FREE **CONTINENTAL BAKING CO., INC., Home Economics Dept.** Please send me your sample Teaching Kit on Enriched Bread. (WONDER BREAD is ☐ is not ☐ sold in grocery stores in this city.)

INS. 424

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Why not offer to exchange a reel of tape? In your recording, you could describe your school, community, and the surrounding territory. The children will enjoy making it and other schools will like to receive it. In exchanging tape, be sure to tell the speed at which you recorded.

Michigan.—My first-graders and I should like to exchange letters with other pupils and teachers in the United States as well as across the sea. We are located near Detroit, which is the greatest automobile manufacturing city in the world. Address all mail to: Miss Irene M. Krzywinski, Fitzgerald School, 23200 Ryan Road, Van Dyke, Michigan.

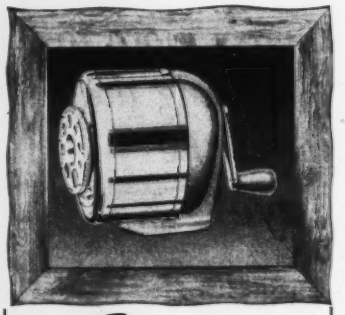
Missouri.—My seventh-grade pupils and I should like to exchange pictures and letters with pupils and teachers anywhere. We live fifteen miles west of the place where the Ohio River flows into the Mississippi River. We are in the cotton area. Address correspondence to: Miss Ruby Blyze, 643 East Kathleen St., Sikeston, Missouri.

Nebraska.—The teacher and pupils of the fifth grade at Cravath Elementary School would like to exchange letters with other teachers and pupils. We live close to the South Dakota and Wyoming state lines. We are in a farming district. Address mail to: Mrs. Anne Ragan, Fifth Grade, Rushville, Nebraska.

New Jersey.—My fifth-grade pupils and I should like to exchange letters with school children and teachers in other states and foreign countries. We live only a few miles from New York City. Address: Mrs. Rose E. Wilson, Washington School, Rochelle Park, New Jersey.

Pennsylvania.—The pupils in our seventh and eighth grades have a correspondence club and would like to exchange letters, post cards, snapshots, and so on, with classes or individual pupils anywhere in the United States or foreign countries. We are near the famous Gettysburg Battlefield and the Pennsylvania Dutch country. Address mail to: Mr. Charles T. Lucabaugh, Principal, Pennville School, 635 Frederick St., Hanover, Pennsylvania.

South Dakota.—My third, fifth, and seventh grades wish to exchange letters, post cards, photographs, products, and souvenirs with pupils of the same grades in the United States and foreign countries. We live in the midst of 26,000 Sioux Indians. Tourists and sportsmen come by the thousands to hunt pheasants, ducks, geese, elk, and deer. We maintain herds of buffalo in our game reserves. Pikestown is a brand-new town built near the large Fort Randall Dam, now under construction on the Missouri River. Address mail to: Mrs. Mildred Liegl, Box 153, Burke, South Dakota.



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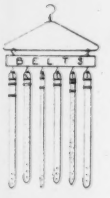

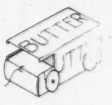

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WINNERS OF HONORABLE MENTION
1952 Travel Contest

For other material on Travel in this issue, see pages 60-61, 85, and 91.

(Address given is of the contestant's school; region visited, in parenthesis)

Helen C. Backus, Brooklyn, Ohio (Europe)

Karla Bahe, Castle Rock, Minn. (4-H Trip to Washington, D. C.)

Lenore Beaumont, New York, N.Y. (Pennsylvania)

Mildred A. Bennett, Bonne Terre, Mo. (Midwest to New York State)

Annabelle W. Bergfeld, Kearny, N.J. (Williamsburg, Va.)

Janet Booth, Tiffin, Ohio (Helsinki and the Olympics)

Opal Hartsell Brown. Lawton, Okla. (The Gulf Coast and Florida)

Ada M. Cargile, Bessemer, Ala. (Western Circle Trip)

Marion C. Carlson, Hornell, N.Y. (Virginia)

Gilbert Cerda, Del Rio, Texas (Indians of New Mexico)

Nona Cochran, Tacoma, Wash. (Boston)

Ada F. Coleman, Washington, D.C. (Mexico)

Josephine E. Coyle, Brooklyn, N.Y. (Spain and the West Indies)

Hattie DeBord, Rock Springs, Ga. (Mexico City)

Celia E. Derenna, New York, N.Y. (Cuba)

Alicia Marie Dolan, San Diego, Calif. (Mexico)

Edyth B. Doren, Bremerton, Wash. (Mexico)

Vivienne W. Dunn, Decoto, Calif. (Maine)

Marjorie Earl, Camillus, N.Y. (Southwestern U.S.)

Mildred England, Fort Benton, Mont. (Glacier Park and Canadian Parks)

Eva W. Ford, Sanford, Maine (Scandinavia)

Irene Waugh Fosness, St. Anthony, Iowa (Mexico)

Ruth Foster, Eau Claire, Wis. (Western Europe)

Mary A. Godsell, Winslow, Ariz. (Alaska)

Mildred E. Grayburn, Pittsburgh, Pa. (Great Britain)

Evelyn Allen Hammett, Cleveland, Miss. (New England)

Helen M. Hartung, New York, N.Y. (The Winnebago Indians of Nebraska)

Isabelle B. Hatch, Uniontown, Ala. (Nantucket)

Evelyn L. Headley, Stelton, N.J. (New England Coast)

Larry Hilburn, Amarillo, Texas (Spain and Tangier)

B. Ruth Hosford, Stanton, Nebr. (Visits to the School of the Ozarks and Piney Woods School)

Clyde E. Howard, Culver, Oreg. (Alaska—Totem Poles)

Louise Hope Johnson, Haworth, Harrington Park, Englewood Cliffs, and Alpine, N.J. (Italy)

Daisy M. Jones, Richmond, Ind. (Western Circle Trip)

Evelyn O. Jones, Lubbock, Texas (Norway)

Janice Kellermeyer, Lima, Ohio (Honduras)

Josephine A. Lillie, Memphis, Tenn. (Grand Canyon)

Hazel S. Logan, Ruthven, Iowa (Southwestern U.S.)

Florence MacInnes, Niagara Falls, Ont., Canada (The West—Canada and United States)

Priscilla M. Marsden, Miami, Fla. (Boston, Cape Cod, Martha's Vineyard)

Grace Myers, Nanuet, N.Y. (Virginia)

Marjorie Olsson, Galt, Ill. (Hawaiian Islands)

Elizabeth Pennino, Garfield, N.J. (Yellowstone, Tetons, and Westward)

Janet V. Pooler, South Otselic, N.Y. (Scotland)

Mary A. Powers, Buffalo, N.Y. (Europe)

Vera T. Queen, Neoga, Ill. (Arizona)

Lucille W. Rebollar, Lindsay, Mont. (Mexico City)

Lois Brown Robbins, Annapolis, Md. (Europe)

Irving M. Rosenwasser, Brooklyn, N.Y. (New England)

Bernice Sagert, West Branch, Iowa (Denmark)

Mary Grace Sandlin, Shreveport, La. (Mexico)

Ruth E. Schofield, St. Louis, Mo. (Norway)

Ruth Seymour, Sikeston, Mo. (New York City)

Mary Parr Shelton, Houston, Texas (Europe, Libya, Turkey)

Helen Sheridan, Livingston, Mont. (Alaska Highway)

Beatrice N. Shull, Indianapolis, Ind. (Quebec and New England)

Dorothy M. Sofsley, Munich, Germany (Bible Lands)

Lela K. Waltrip, Artesia, N.M. (New Mexico to Michigan)

Eunice D. Warren, Dalton, N.Y. (New York to South Dakota)

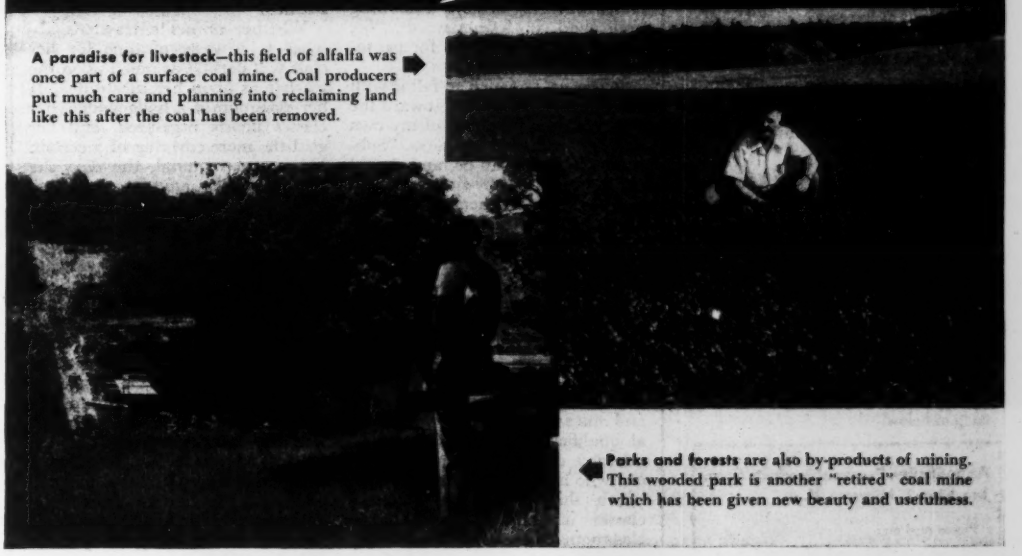
Florence E. Whittemore, Pueblo, Colo. (Denver)

Clara Hawley Williams, Rock Tavern, N.Y. (New York to Kansas)

Margaret E. Williams, Butler, N.J. (West Indies and Guatemala)

Report on
COAL'S ROLE IN CONSERVATION

"Retired" Coal Mines are Turned into Pasture!



A paradise for livestock—this field of alfalfa was once part of a surface coal mine. Coal producers put much care and planning into reclaiming land like this after the coal has been removed.

Parks and forests are also by-products of mining. This wooded park is another "retired" coal mine which has been given new beauty and usefulness.

Surface mines become fields and forests! Not all of our coal is mined underground. Nearly one-fourth of our output comes from surface mines—veins of coal found near the earth's surface. Such veins are uncovered by giant power shovels. The coal is removed by machines and trucks. Then the land is ready to be planted and seeded to create fields and forests. Already, the coal industry has reclaimed over 100,000 acres of these lands.

Reclamation is "tailored" to fit soil! The hillsides of "retired" surface mines are often set out to evergreen or timber trees. Leveled portions are seeded with grasses. Some of the small valleys left by the shovels become lakes and ponds. Every step is carefully planned to take full advantage of the soil's characteristics. As a result, it has been possible not only to restore, but to improve upon nature's bounty.

Reclaimed lands richer than ever before! Surface mining operations frequently bring up lime and other minerals that original top soil lacked. Thus, forests now flourish on what was once barren ground. Livestock graze on fertile fields that formerly supported only the poorest grass. Through the conservation program of a progressive coal industry, an ever increasing acreage in America is being given new beauty and usefulness.

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Substitute Teaching

IS MORE THAN BABY-SITTING

H. Armstrong Roberts

Lorraine M. Murphy

THE principal, who had called me to substitute in one of the fourth-grade rooms, met me in the hall with a ring of keys, a knowing smile, and the jesting words, "So, you've come to baby-sit for us, today."

It was easy enough to fall in with the joke but as I walked toward the classroom the false ring of my own laughter echoed in my ears. "Substitute teaching can be, and should be, more than baby-sitting," I declared. "If not, then I should be home with my own child and the baby sitter should be here." It would save the taxpayers' money if an untrained person could take over during a teacher's absence. Why, then, are teachers in professional standing the only ones who are considered?

The substitute teacher offers the community an invaluable service and one which demands professional qualifications as well as a considerable degree of ingenuity. Anyone who has ever taught in a school which shifts an absent teacher's classes into other already filled classrooms knows that to be a very unsatisfactory solution. Substitute teachers seem to be the only other possibility.

Conscientious classroom teachers are, fortunately, reluctant to be absent from school. But this can also be unfortunate, for despite their knowledge of public health principles, many teachers insist on going to school when they are coming down with severe colds or other communicable diseases. Ask a teacher why she is not home in bed and she will tell you that she just "doesn't feel that her class can afford to waste time." But her absence doesn't have to mean "a waste of time." A day or two under a good substitute can actually benefit her class.

From my own years as a classroom teacher, I remember a very valuable experience my class would have missed had I not been absent for a couple of days. The substitute teacher had spent considerable time in Mexico. She taught the children an amazing amount about the way of life and dress in Mexico. She taught them a simple Mexican song, a few Spanish words, and the names of articles of clothing. No amount of reading or talking to them on my part could have given them this knowledge with as much color. The interest she aroused was evidenced throughout our unit on Mexico.

Whether or not a teacher's absence is a waste of time for her class will depend as much upon the teacher as upon her substitute. If her classroom is a hodgepodge, her classes poorly organized, and her goal the mere covering of a certain amount of material, the days she is absent may amount to wasted time. But under those conditions even the days she is with her class are not as valuable to her pupils as she would like to believe.

If a teacher's aim is to enrich the lives of her pupils and help them to live as independent citizens in a democratic society, her ends may be well served by the substitute—a new personality in the classroom. The days under a substitute will give her pupils a chance to practice the self-dependence she has been teaching them. It offers a checkup for herself and a pleasant experience for her substitute.

Unfortunately, substitutes often mention the following complaints: (1) I couldn't find a thing in her classroom. (2) The pupils didn't seem to know how to work by themselves. (3) The attitude of the pupils toward me reflected her distrust of substitutes. (4) There wasn't so much as a seating chart or the framework of a class schedule. (5) She left lesson plans but I couldn't figure out what books she used until each class began. Any of these conditions plays havoc with the accomplishments of the substitute and makes discipline or baby sitting about the only function she can fulfill.

In the complaints we find a clue to some of the things a classroom teacher can do in the course of her regular teaching to make a substitute's day less trying and more worth while. Fortunately, they are not, for the most part, added duties which she must undertake. At least the first three are an integral part of good teaching, whether or not a substitute is ever needed.

Without a considerable degree of orderliness within the classroom, it is rather difficult to believe that

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much can be accomplished in the way of orderly thinking. If books are arranged, files kept and well labeled, and if the children are given the responsibility of seeing that such things as art supplies are easily accessible, a substitute teacher would have no difficulty finding the necessary materials.

The elimination of the second complaint, lack of independence on the part of the pupils, is so basic in any democratic theory of education that a discussion of ways and means of accomplishing it would cover the whole field of educational methods. But perhaps the core of the problem is to see that each pupil knows what he is aiming at and understands how he is to proceed toward it.

The teacher who deliberately creates among her pupils anything but a desirable attitude toward the idea of having a substitute teacher is paving the way for wasted time when a substitute must serve.

The lack of a seating chart that a teacher can so simply have available by attaching it either to her desk or to the inside page of her attendance record, creates a definite handicap for the substitute. It is comparatively difficult to enlist a pupil's respect when you refer to him as "the boy in the red plaid shirt," or "the girl with a pink ribbon in her hair."

Usually the substitute is wise to maintain at least the outline of the class schedule to help the children feel secure. If it is necessary for her to be constantly inquiring as to the usual progression of classes, recesses, and so on, it opens the way for disputes which she is in a poor position to handle.

Last of all, if it is possible to leave lesson plans, these should be written in simple language, and easy to follow. They should be aimed at *assisting* the substitute, not at giving her a set of written orders. The substitute frequently walks in after school has already begun and so, if possible, the necessary books should be left with the lesson plans so that she can refer to them quickly. Most substitutes agree that too many plans are harder to "walk in to" than too few.

It is usually better for the children not to work on special projects while a substitute teacher is serving unless the regular teacher is to be gone for some time. The time might better be used by the substitute to give of herself.

What does a substitute have to give? Most are not former world travelers, but many do have special talents. A substitute whose special talents lie in music, art, or even in physical education, should not apologize if her program is slanted in that direction.

A substitute above all must be prepared. Being prepared when the needs are not known is not easy, but neither is it impossible. I would suggest the following preparations.

1. Go prepared with a good storybook. A substitute can have at hand, and be familiar with, suitable stories for the various age levels. A good storyteller is likely to be welcomed by the children.

2. Go prepared with a simple game that can be taught in a short time. Carry your own whistle.

3. Go prepared with a song that can be quickly learned.

4. Have in mind a simple art lesson which involves only simple materials found in most classrooms.

5. Take a smile and a pleasant confident attitude.

These, added to whatever plans the regular teacher may have made, should make the day anything but a waste of time for the pupils. And, on leaving, write a brief summary of your activities which will be of help to the returning teacher.

Among all of these "do's" there is one "don't." *Don't discuss with her colleagues your opinion of any teacher's classroom.*

Good Citizenship

Mary Bet Haymore

AN INCIDENT occurred in our school which caused much discussion and gave me a chance to stress honesty and good habits in our fifth grade.

The class voted to make three good-citizen posters. For the first one, each child cut a window from a piece of colored paper, and pasted a snapshot of himself in the window. Then all the windows were pasted on a cardboard. The pupils decided on some rules, and if someone broke a rule, his window would be closed for a certain period of time.

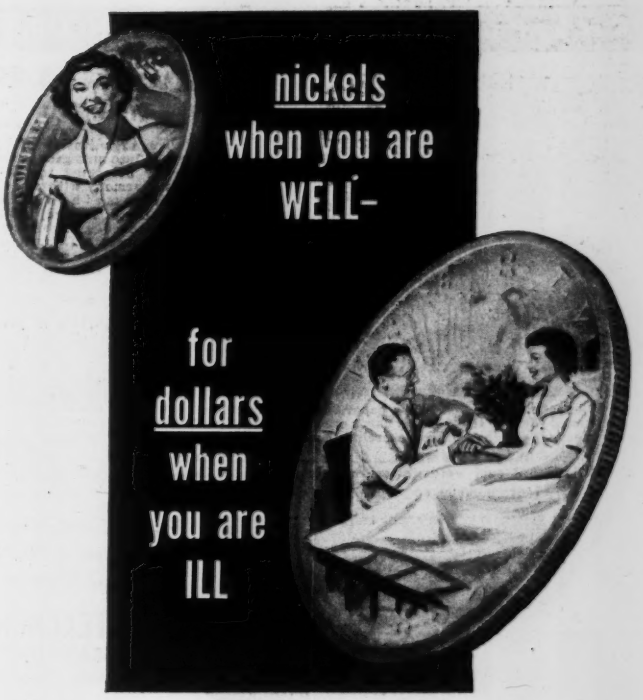
The second poster illustrated habits we would like to forget. A big bear was drawn on a paper, and on an arrow pointing toward the bear the children printed the bad habits they wanted to forget.

The third poster illustrated good habits. We made a rainbow with a box at each end. On the boxes were printed "Good Habits and Attitudes and High Ideals." Across the top we printed "Treasures of Good Citizenship."

Next we wrote letters to some outstanding people we knew. Each was asked to write the class a letter stating some good habits and ideals the children could follow in order to become better citizens.

The people to whom the pupils chose to write were: former teachers, two ministers, a solicitor, superintendent of a mill, two county agents, boys' director of Y.M.C.A., two college presidents, a banker, a lawyer, two congressmen, an actor, a federal judge, the governor, and our county supervisor.

As a result of this activity, discipline was improved, the pupils learned how to write letters, they learned new words, and they were thrilled beyond words when they received answers to their letters.



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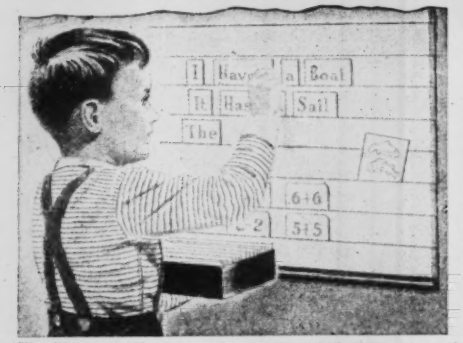

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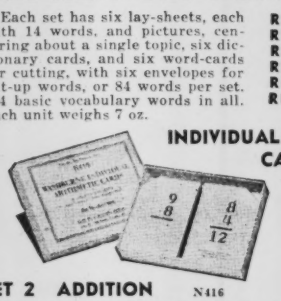

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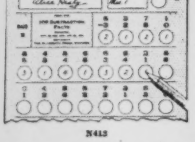

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The Air Around Us

(Continued from page 28)

Review

We saw a film, "The Air All Around Us." This was excellent, as it showed children performing many of the same experiments that had been done in our own classroom. The film is one of the Elementary Science Series (Young America Films, Inc., 18 E. 41st St., New York 17). We rented ours from our college audio-visual department.

Culmination

The culminating activity for this unit was to present a demonstration of the experiments for a group from the State Schoolmasters Club. The children experienced personal satisfaction from sharing their information and accomplishments with others.

Evaluation

There was a decided improvement in the children's attitudes and abilities. They became more interested in reading, looking at books, magazines, and pictures. They increased their vocabularies and improved their handwriting, spelling, and language.

The children became aware of facts about their immediate environment, and they gained a feeling of self-confidence and individual importance by appearing before a group from outside the school.

They grew in ability to assume responsibility in preparing and assembling materials for experiments.

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Voices of Verse, Book III (Lyons & Carnahan). Poems about wind.

Water Appears and Disappears; Clouds, Rain, and Snow; Thermometers in "The Basic Science Education Series" (Row, Peterson).

The Promotion

(Continued from page 33)

GEORGE—We don't need that rein. I'm almost as big as Tucket; he can take horses to the stable and put them in their stalls; I could too, if you'd let me, but you make me ride along with my pony on a leading rein.

MRS. W.—Get the rein for me, George. (*As George hesitates.*) Immediately!

GEORGE (*takes the rein from the shrubbery; holding the rein he stands before his mother*)—Please, Mother. I'm too big to be led around. I can do without this; I'll ride along beside you and never run ahead—never.

MRS. W.—You think you are too big to ride with your mother?

GEORGE—Oh, no, Mother; I like to ride with you. But I'm too big to be on a leading rein. (*Stands erectly.*)

MRS. W. (*takes the rein and speaks thoughtfully*)—When a brave man earns his promotion—

GEORGE—I'm not one bit afraid. I'm not even afraid of the horses Father rides. Ask me something hard; you'll see how brave I can be.

MRS. W.—I don't doubt your bravery; sometimes you are too daring.

BETTY—He isn't afraid of worms.

TUCKET—Nor the dark.

MRS. W.—But he has not learned that a soldier has to wait for his commanding officer to promote him.

GEORGE (*puzzled*)—You mean Father should say when I won't need the rein?

MRS. W.—Yes, George.

BETTY—Mother, couldn't you tell Father?

MRS. W.—Yes, I shall tell him that George rode from the creek to the stable without the rein.

GEORGE—Oh, Mother, thank you. (*The three children are delighted.*) Let's burn it up.

MRS. W.—Oh, no, George.

GEORGE—We won't need it again.

MRS. W.—What will Samuel, John Augustine, and Charles use?

GEORGE (*jubilantly*)—We'll save the rein for them.

MRS. W. (*smiling*)—Do I see some poles over there?

TUCKET—Yes'm, Mrs. Washington, fishing poles. (*He takes the poles and hands one to George.*) I'll carry this one for you, Miss Betty.

GEORGE (*to Betty*)—Ladies first. (*The children march off happily.*)

With All Our Hearts

(Continued from page 64)

"Now we'll put 'From the Sixth Grade' on this big white heart on top of the valentine box," Susan said as she carefully pushed down the lid.

"You might put 'With All Our Hearts' on it, too, since all our valentines went into that box," Rhoda laughingly suggested.

"Oh, do!" Dorene chuckled as she leaned over to see that Susan added the words.

The box was all packed and ready to be taken to the hospital. For a moment there was a let-down feeling as laughter and chatter came from the other rooms where pupils of other grades were enjoying games and valentine exchanges and refreshments. For the sixth grade there was none of these things.

Suddenly the door opened and in trooped a half-dozen mothers. With them they brought pop, ice cream, and heart-shaped cookies. It was Mrs. Cartwright who spoke: "We thought that a class that cared enough for one of its members to give up a valentine party for her deserved one anyway."

A joyful "hurrah" was shouted by every member of the sixth grade.

A Valentine for Grandma

(Continued from page 32)

He's been trying to get in here for some time, I think. Just a minute and I'll let him in. (*He goes off stage and returns with dog.*) There! Would he make a good valentine for Grandma?

BETTY AND JIM—Oh, yes!

(*Valentine Maker cuts hole in big heart and slips it over dog's head.*)

BETTY—He's just right! He will keep her from being lonesome!

JIM—He's just right, *exactly!* He is just what she needs! And we can help care for him.

VALENTINE MAKER—Well, then he's the one. Now you have a special valentine for Grandma! Take him and run along! I've got lots of work to do. Good-by!

(*Betty and Jim wave and exit, and Valentine Maker returns to his worktable, singing.*)

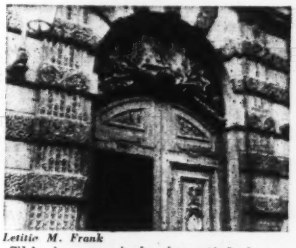
AUTHOR'S NOTE—More animated valentines may be used if desired. There could be two Jacks, for example. Other children who can sing, play, or recite may be included. There could be as many as six dancing valentines, used in a group dance, or as individual dancers.

New Vistas Opened for Me in Europe

(*Continued from page 61*)

and the Italians poked fun at our big breakfasts. The French were amazed that we begin a letter to a perfect stranger by saying, "Dear Mr. Smith," and we were amazed at the number of gestures required to get a simple sentence spoken. With such good-natured banter we came to know one another better and to enjoy the teasing.

But it was not all laughter, for we were filled with quite a different emotion as we saw what war had done to the people of Europe. We could not laugh as we saw the piles of rubble in Darmstadt and Würzburg; nor was there any laughter when we saw a



Letitia M. Frank

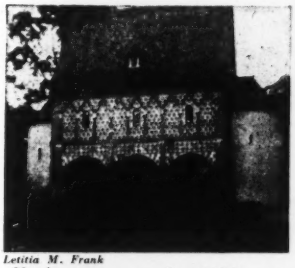
This is one of the beautiful doors of the Louvre in Paris. Notice the big "N," standing for Napoleon.

makeshift home in the walls of a Nuremberg castle, or talked to a Czechoslovakian refugee who had known war at first hand.

I had shuddered in reading newspaper accounts of bombing raids; but I had never felt quite the same horror as when, standing amid ruins in one German city, our guide described the raid in which his wife and his daughter had died. To know the people of Europe from this angle meant not pleasure but growth.

There was personal growth, too, in my university association with people of many nations and many different cultures. The professors corrected my French and gave me insight into French literature, politics, and customs. Students from other lands taught me more about the world than all my geography had done.

But, much as my vacation has meant and will mean to me, it should mean



Letitia M. Frank

Charlemagne, more than 1,100 years ago, held court in this King's Hall of Lorsch Monastery in Germany.

as much to the students that I teach; for it has helped me in at least two of the major tasks of a teacher.

One of these is to instill in boys and girls an appreciation of the enduring values of life. Often we have so emphasized the vocational and practical values of school offerings that we are in danger of turning out graduates strong on weaving or farming or shorthand, but weak in appreciation of the cultural and the aesthetic. I believe that my students should learn to make not only a living but a *life*—one enriched by familiarity with the world's greatest literature, art, architecture, and music.

How much better I shall be able to teach these things because my summer heightened my own appreciation of them! I saw the perfect proportions of Saint Peter's in Rome and the incomparable frescoes of the Sistine Chapel. I saw the exquisite windows of the Sainte Chapelle and the famous paintings and statues of the Louvre. Between classes I found time to visit the museums and literary shrines of Paris. I shall be a poor teacher indeed if I am not able to communicate to my students something of what this meant to me.

I have tried to keep in mind another major job of our schools—to prepare boys and girls for citizenship in a country which has become a world leader. More and more, our schools must teach pupils the languages and the ideals of other peoples of the world. If we are to co-operate with them successfully, we must understand them.

In the light of this responsibility, the teaching of any foreign language becomes one of the big jobs of the school. My weeks at the Sorbonne have made me a better teacher of French, and my contacts with the people of other countries have given me a background for helping my students to understand and be understood. My literature classes, too, will surely profit from my vacation.

So, in fun for myself and learning for my classes, the summer passed without my knowing which was fun and which was learning. Even dreams must end, and on August 13 we were on our way back to the United States with many, many happy memories to "flash upon that inward eye which is the bliss of solitude."

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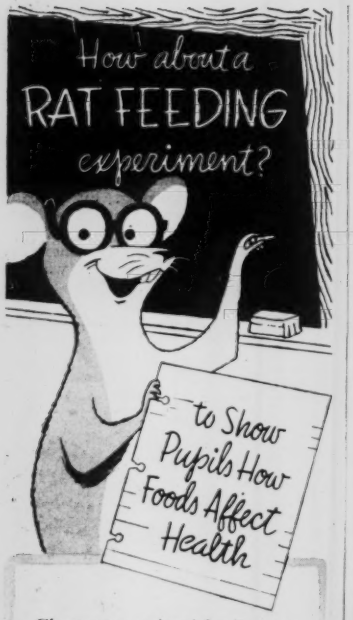

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The Lost Valentine

(Continued from page 32)

address! I'm sorry, but I cannot help you, and with all the extra mail, I am late now. Good-by, and good luck. (*Exits.*)

VALENTINE (*sadly*)—Good-by. I did think the postman could help me if anyone could.

MARY (*offstage*)—No, I won't do it! (*Enters calling back over her shoulder.*) I'll do just as I please. (*Bumps into Valentine.*) Get out of my way! Can't you see I'm going after cockle shells? Dry the dishes, indeed!

VALENTINE—I'm sorry, but you see, I'm lost, and I thought I might be for you.

MARY—Don't be silly. I never get any valentines.

VALENTINE—Is that why you are so contrary?

MARY—Maybe that's one reason.

VALENTINE—Would you like a valentine?

MARY—No! Useless junk! Who wants to be bothered with any old valentines? (*Mimics in simpering voice.*) "Roses are red, violets are blue, Sugar is sweet, and so are you." Ha!

VALENTINE—I thought that was nice.

MARY (*surprised*)—You did?

VALENTINE—Yes, I did, and do you know something? Someone did send you a valentine, and it's me. See, here on my envelope it says: "To My Valentine."

MARY—Goodness me! You are right. Now I wonder who it was. You know, this is the first time I've ever had a valentine. (*Very pleased.*) Such a lovely one! I wonder who sent you.

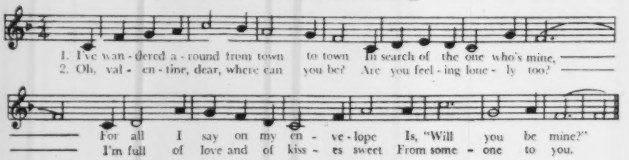
VALENTINE—That's the fun of not knowing. Now you must be kind to everyone, for anyone you meet might be your very own valentine, and you wouldn't want to be rude to *that* person.

MARY—I certainly wouldn't. My, but you are sweet! Let's run home and show Mother. I must dry the dishes for her, and then we can play. I have a lovely garden.

VALENTINE—I've heard about your garden. We will have lots of fun, I'm sure. I am so glad I found you.

(*The two join hands and sing a valentine song.*)

Lost Valentine's Song


1. I've wan - dered a - round from town to town In search of the one who's mine,
2. Oh, val - en - tine, dear, where can you be? Are you feel - ing love - ly too?
For all I say on my en - ve - lope Is, "Will you be mine?"
I'm full of love and of kiss - es sweet From some - one to you.

Creative Dramatics

(Continued from page 74)

31), to the effect that children like to dramatize lives of heroes.

Very brief episodes in celebrities' lives help to make up the February Program by Margaret Hagedorn (page 31). Did you notice her parenthetical remark: "One reason I like this type of program is that each child does his own research and writes his own dialogue"? I was pleased to see that she took no chances; she didn't even put down the dialogue used by her pupils!

You'll find some children willing to participate but unwilling to give sufficient time and thought to the preparation. Let the class set a standard and vote on the episodes that are good enough to give for an audience.

Other personalities whose February birthdays can be observed are: Horace Greeley—Feb. 3, Winslow Homer—Feb. 24, Mary Lyon—Feb. 28, Roger Williams—Feb. 5.

There are also special occasions in February which could be given attention on a similar program. (See Special Events, page 11.)

You will be quick to see the advantages of the play "A Valentine for Grandma." As many children can take part as you have time for. Your group may prefer to search for a valentine for a shut-in instead of one for Grandma. They may decide on a kitten instead of a puppy, or even a potted plant or a box of candy. The Valentine Maker can be an old woman or an elf instead of an old man.

Remember this play is a fantasy. It doesn't matter who owned the little dog or who will buy his license and feed him in case Grandma Smithers can't afford it. However, if a little realist in your midst starts raising questions, rejoice in his original thinking and lead your group to suggest possible solutions. Explain that in a play everything is not said, shown, or accounted for, because the play might become too long and tiresome.

"The Lost Valentine" is less flexible but has such a valuable message that you won't be able to resist it. If you rehearse this ahead of Valentine Day or even if you just read it to your class, you may hope to see some overlooked children receiving valentines from the more thoughtful in the group. If you want to add a few characters, it would not be hard to introduce other nursery-rhyme personalities whom the lost Valentine could approach about her destination.

Ideas to Share

Kathryn A. Bracken, Wabash, Indiana, sent a play given by her fourth-graders as a "clincher" project after completing social-studies work based on *Friends Near and Far* (Follett).

Seven committees, meeting at recess and during free periods, planned, wrote, and rehearsed episodes to be witnessed in each section of the world by "John," their central character, who didn't like geography until a fairy took him on a trip with her. Some of the episodes were:

The Jungle children welcomed a trader and discussed his wares, finally making an unselfish selection.

In China, Ting-Fang searched for discarded straw sandals to burn for fuel. In referring to their visitor, Ting-Fang's mother said: "He is a foreigner and he can't help it that he was born with a white skin and not a pretty yellow skin like ours."

Inka and Tooka from Alaska discussed hunting whale, seal, and polar bear.

John visited a school in Australia and heard the children reciting a geography lesson and reporting on Australia's strange animals.

"It seems to me that this type of culminating activity could be worked out in other studies, making an effective way of reviewing," Mrs. Bracken concluded.

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A February Program

(Continued from page 73)

Zebulon Pike (Feb. 5) pretended to see Pikes Peak and loudly proclaimed that "there was one peak man would never climb."

Buffalo Bill (Feb. 26) proved most popular with our audience.

Susan B. Anthony (Feb. 15) led a parade of women carrying banners demanding equal rights. Then she made a short speech.

The first woman doctor, Elizabeth Blackwell (Feb. 3), tried to administer first aid to a boy knocked down by a bike ridden across the stage. The crowd made fun of her but she persisted and bandaged the victim.

Since we found the month short on heroines, we presented the wives of Lincoln, Washington, and William H. Harrison (Feb. 9). This way nearly every girl got to have a part in the program, too.

For the same reason, we had the descendants of famous writers appear to be having tea. Each spoke of her ancestor. "Relatives" of the following were present: Amy Lowell (Feb. 9), James R. Lowell (Feb. 22), Henry W. Longfellow (Feb. 27), Charles Dickens (Feb. 7), Sinclair Lewis (Feb. 7), and William Allen White (Feb. 10).

Of course there are any number of possibilities for expanding a program like this. Some of them did not occur to us at the time. For example, it would be possible to show a large reproduction of a painting by a famous artist and have someone tell about his life. Or a child could be costumed as an artist and pretend to be the one whose birthday was celebrated. Grant Wood and Winslow Homer were born in February. The music of February-born composers could be played also, following a few comments about the composer's life story. Chopin and Handel are February-born composers.

This proved to be a popular type of program and plans were made by the group for the same type next year. I have had these same children in social studies and they often surprise me by commenting on something they found when they were planning this program.

New Records

(Continued from page 75)

$1.25) to encourage children to join in. *Sing Along* features two European folk songs, "Said the Clock: Tick Tock" and "The Musicians." The first is a cumulative song that automatically invites children to fill in the obvious clock sound as well as the frog's glump-glump, the duck's quack-quack, and the dog's bow-wow. "The Musicians" is cleverly contrived so that several lines are repeated (once for the soloist and once for your class to sing) and words are sung to describe the sounds of a violin, trumpet, and bass drum. The best feature of this record is that the entire song is sung once in its entirety with the fill-in parts sung by a woman's voice, the leader's part by a man's. Then the whole song is repeated, only no one sings the fill-in. No child can bear to listen without reacting, provided, of course, he has heard enough to know what words belong in the vacant spot. Try this one some day when you come down with a husky throat. Aimed at ages two to five, it will be well received up to most second grades.

Where to Get the Records

If records reviewed in this department each month cannot be purchased or ordered from your local record store, you can secure them from either of these two supply houses: Children's Reading Service, 106 Beekman St., New York 38, N.Y. (excellent catalogue classified and graded, $.10), and Educational Services, 1702 K St., N.W., Washington, D.C. (free catalogue).

For information about Enrichment Records, referred to in this issue, address: 246 Fifth Ave., New York 1.

Feeding Washington's Men

(Continued from page 66)

"'That's for the Captain's birthday party,' growled one of the men.

"'I thought it must be a party,' replied Joel a bit indifferently. 'Mrs. Cruttenden's cook got my Aunt Abigail's recipe for Yorkshire pudding—and is it ever good when she makes it!' he added.

"The soldiers looked at him sourly. 'My birthday is the same night as the Captain's,' said one of the men. 'Nobody is having Yorkshire pudding and roast beef for us.'

"'I haven't tasted Yorkshire pudding since I crossed the water to fight this bloody war,' added another man.

"'That's tough luck,' said Joel, 'but that's how it is,' and with that he started up the hill toward the Cruttenden house.

"When he had gone about a half mile he cut through the woods toward home, but stopped first at the brick house that was just over the hill from where the sentries were stationed. 'It's Joel Coxe,' he shouted to Mrs. Blake, who was a little hard of hearing and was out throwing grain to the chickens.

"'How is your maw?' said Mrs. Blake, coming toward him pleasantly.

"'She is fine,' Joel replied politely. 'Mrs. Blake,' he blurted, 'how would you like to have a birthday party next week? For some British soldiers,' he added, 'roast beef and Yorkshire pudding.'

"'I wouldn't give those Britishers a dry crust of bread, let alone roast beef,' replied Mrs. Blake testily.

"'If it was to help feed General Washington's army, would you?' asked Joel, outlining his plans.

"'I suppose so,' grumbled Mrs. Blake when he was finished, 'but it will burn me up to be cooking for those fellows.'

"The next day Joel went past the sentries again. This time he was carrying a basket of vegetables for the Cruttendens. 'Say,' he said, 'I got to thinking about you fellows. With one of your birthdays coming the same night as the captain's why don't you have a party too? Mrs. Blake up there at the next house is English. She's a wonderful cook and just last week she killed a steer.'

"'And leave the post and be shot at sunrise?' said one man derisively.

"'Who will know it?' replied Joel, 'and besides, half could go at a time.'

"'Why not?' said one of the men.

"'Do you think she would cook for us?' asked another, turning to Joel. 'Most of the rebels won't have anything to do with the Britishers.'

"'I told you she is British herself,' replied Joel. 'She just came from the old country two years before all this trouble started. She doesn't let on because she is afraid the other farmers would turn against her.'

"The next day Joel checked with Mrs. Blake. Some of the soldiers had been to see her, and the dinner was set for the next Tuesday night. Joel reported it all to Samuel Leicester and said to get the wagons ready.

"'But how are we to get past even half the guards?' asked Martin.

"'That's where you fellows come in,' replied Joel.

"The last day the four of them, loaded with potatoes, started over

(Continued on page 84)

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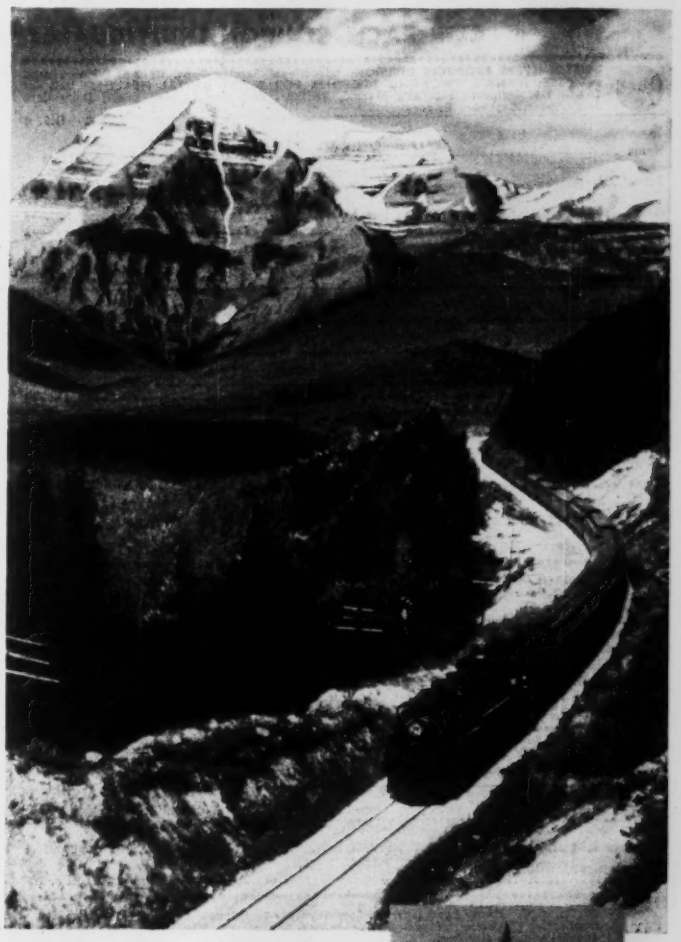

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INS. 160

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Feeding Washington's Men

(Continued from page 83)

Diamond Rock Hill. When they stopped at the sentry box, Joel introduced his friends, and then pulled from his pocket some fresh buns his mother had baked. Each day for the rest of the week the boys stopped to talk to the guards, getting better acquainted all the time. The following Sunday afternoon they stopped longer than usual to talk to the guards.

"'How come you fellows aren't with General Washington?' asked one man.

"'We say we are not old enough,' replied Ephraim carelessly, 'but that isn't the real reason.'

"'No,' added Martin, 'the American lieutenants made our fathers go almost at the point of a gun but they're not going to get us.'

"'My father wrote to my mother that he would like to desert and fight on the other side,' added Joel.

"'Which group of you soldiers are going to Mrs. Blake's first next Tuesday?' asked Will carelessly.

"'I ought to,' spoke up one. 'It's my birthday.'

"Soon the others were arguing among themselves. 'I have an idea,' exclaimed Ephraim. 'Why don't you all go? All the officers will be at Mrs. Cruttenden's party. Three of us can watch the post and one can go with you to watch Mrs. Blake's window. If anyone is coming down the hill from Devon or over from King of Prussia or in from Valley Forge we will signal with a lantern and you can be at the corner in time.'

"Again the soldiers argued but finally decided to accept the boys' offer.

"There was no moon that Tuesday night, and the boys were glad of that. They raced through their chores in order to be at the sentry box at six o'clock. Three of the men left their coats and guns just in case a strange British officer stopped by the post unexpectedly.

"Soon they were gone, and Will, Joel, and Martin settled down to wait for the wagons of food. Joel was to give Samuel Leicester a signal when he got to the top of the hill.

"'My younger brother Richard is driving one of the wagons,' sighed Martin. 'It doesn't seem fair. He'll take it to Washington's headquarters and he may even get to see General Washington himself.'

"'I know how you feel,' said Joel. 'My sister Ellen, who is only thirteen, is driving one of the wagons, too—but here they come,' he added excitedly.

"Soon a long black line of wagons was passing quietly in front of the sentry box, not even taking time to stop to talk to the boys.

"'I'll signal if it's clear to come back,' whispered Joel to Samuel Leicester as the last wagon passed.

"'Now let's beat it,' said Martin excitedly.

"'Beat it nothing,' replied Joel calmly. 'We must stay here till the soldiers come back and assure them that nothing has passed. We may need to play this trick again.'

"It was eleven o'clock before the soldiers returned, laughing noisily and joking among themselves. By then all the wagons were back in the Chester Valley and the three boys were almost asleep. They took off the soldiers' coats and guns and gave them to the guards. 'This is a dull life you lead,' said Joel with a yawn. 'Doesn't anything ever go past this road?'

"'Not very often,' replied one of the soldiers. 'We have such a good blockade that General Washington's army will soon be starved out.'

"'It can't be too soon for us,' said Will as he pulled on his jacket.

"'Yes,' added one of the men as the boys left. 'Those Yankees know we mean business. They don't even try to deliver food any more.'

"But the next day Washington's men, who had been living almost on potatoes and bread, sat down to a rich stew of the vegetables and meat from the farms in the Chester Valley."

Jalok Kept His Promise

(Continued from page 70)

"Reindeer furnish you with meat, clothing, and shelter, I know," the Englishman replied, "but they can't buy your sugar, flour, salt, and coffee for you."

"We exchange their skins for those things," Jalok said as he waved his hand and again started to leave.

"Wait, boy! Won't you take this?" The Englishman held up two squares of woolen—one red piece and one yellow piece. Jalok stood still. He could not speak. He could not believe his eyes!

"Don't you want them, my lad?" the man asked.

Jalok nodded and gently lifted the material from the man's hand. He placed it against his face and big tears rolled down his brown cheeks.

"Thank you, thank you!" he cried. "Now I can keep my word to Inka and I can keep Short Tail and White Foot."

Uncle Mendy and the Englishman did not know what Jalok meant but they could tell that he seemed very happy in spite of his tears.

Europe on a Shoestring

MARGARET K. ZIEMAN

Lecturer in English, Extension Department, University of Toronto

Prize Winner, 1952 Travel Contest of The Instructor

AFTER nearly four months in Europe, I stepped off the boat at Montreal with $10 left of the $500 I had taken with me!

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On the Continent I spent ten days in Paris and vicinity, then went to Frankfurt, Germany. My bus trips to Heidelberg, to Bonn and Cologne, I'll never forget, and nothing can equal my trip by train along the Rhine.

While in London, I saw many of the season's theatrical successes. And how very reasonable, compared to ours, are prices there! For a seat in the first balcony at the St. James Theatre, I paid only $1.25. I saw the Sadler's Wells Ballet at Covent Garden, witnessed the Royal Tournament at Earls Court, and saw Shakespeare in a garden setting at Regent's Park, London.

You can do the same—merely by budgeting your expenses and keeping your expenditures for living accommodations and food within prescribed limits. Not, however, if you live all the time in hotels and eat in restaurants. So, if London is to be your base of operations, check your grips at the station and consult some agency like the English Speaking Union. Such organizations have lists of rooms available at reasonable rates.

To cut down living expenses, thus allowing more money for traveling and sight-seeing, you must be prepared to cook at least two of your day's meals on the ubiquitous "gas ring," like many thousands of young London business people and even married folk. Doing so, your food costs while in London can be kept to approximately $1.25 a day—your total living costs to around $16.50 per week. British food prices are strictly controlled and much lower than on this continent. So apply for a ration book upon arrival.

While traveling about Britain, your living costs will be higher. But even these can be kept close to $21.50 per week, by planning ahead. If you are staying for more than two days in one place, always arrange for accommodation in advance, either at a moderate-price hotel or at a recommended guesthouse in larger places like Edinburgh. Friends and traveling acquaintances who know the locality will give you moneysaving leads.

This is one case where two actually can live cheaper than one. A room so shared (with separate beds) in the average British hotel—especially in the smaller centers—can cost as little for each person as 12/6 daily ($1.85). That price includes a breakfast of bacon and eggs, cereal, fruit juice, and so on. In no instance, did we pay more than $2.25 each.

In Edinburgh, we arranged in advance for accommodation by the week. We obtained bed and breakfast at a recommended guesthouse, centrally located, for 10/6 each ($1.60). $1.50 apiece covered the other two meals.

In Paris, however, you would do well to allow $4.00 per day for accommodation and food. This is an extremely moderate figure, for you can pay as much as $3.00 a meal and up, if you don't choose your restaurant carefully. Room rates in most hotels on the Right Bank, where prices are higher, start around $4.00 a day.

However, with recommended accommodation arranged well in advance of our arrival and the length of our stay clearly stated, we were able to keep within our budget. It was a room for two, with hot and cold running water, in a small but extremely comfortable hotel at Place Saint-Sulpice on the Left Bank. Tariff (rates)—just 1,000F. or $3.25 per day. (Divide an amount in francs by three to get the approximate dollar-and-cents equivalent.) The price included the continental breakfast—tasty French rolls and wonderful coffee, served in our room on a tray at any specified time.

And remember too, all such prices quoted by French hotels, restaurants, and even taxi drivers include the charge for service (tips). Food in Paris is really excellent. We kept the cost for each of us as low as $1.00 per meal, by eating on the Left Bank.

We dined in the smaller cafés in tortuous little streets off the Boulevard Saint-Germain in the heart of old Paris. Cafés of this type are patronized by small shopkeepers and office workers. If a restaurant that looks inexpensive is crowded with French folk, that is a recommendation, for the French have no patience with tasteless, ill-prepared food.

We scanned the menu posted in every French restaurant window. If the entree was listed at 160-165F., we knew the whole meal would be less than $1.00. Where the entree was 250-265F. and up, we looked elsewhere.

Money spent in getting about the country will undoubtedly be the second largest item in the average travel budget. For short trips in Britain, you'd be wise to travel by bus. Fares are extremely low. And you'll get a better close-up of rural England, for bus schedules cater to daylight travel.

If you can break your journey, stopping off for a few days at some intermediate point or points, then even the longer bus journeys need not be too tiring. I'm fifty-three and I enjoyed it. The British Railways mileage books, convenient and economical too, have already been mentioned.

In France, motor coaches of the French Railways offer similar reasonably priced facilities for short trips close to Paris—to Versailles and Fontainebleau—or farther afield.

My third tip to the person who wishes to travel economically is to travel light. Limit your total luggage to a Pullman case (for things you will need for your entire stay abroad) and one light suitcase (for actual journeying about). For extras, you can purchase in Britain a light canvas carryall.

By carrying just one bag on most of your trips, you can avoid tipping, which can become a big item. With one bag, or, at the most, bag and carryall, you can usually avoid using taxis.

*British Railways also offer a 9-Day "Guest Ticket" for unlimited rail travel at a low figure. It must be purchased on this side of the Atlantic.

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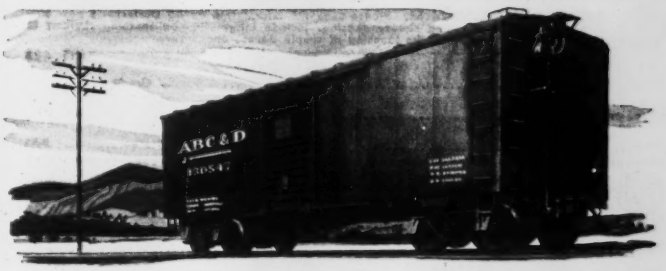
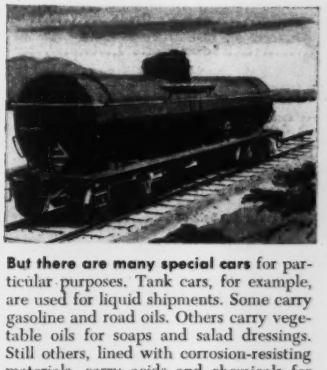
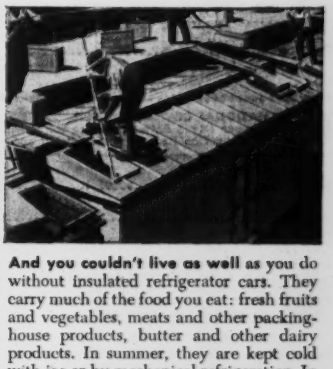


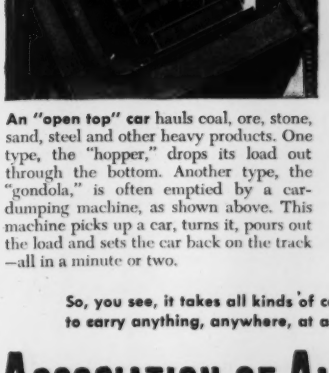
You may never ship or receive any freight by railroad, but just the same you and all other Americans practically live out of freight cars. Yes, almost everything you use in your daily life—almost everything American industry needs in materials and machinery—is carried at some time in a freight car. Most familiar is the general-service boxcar. It carries thousands of items for home and factory.



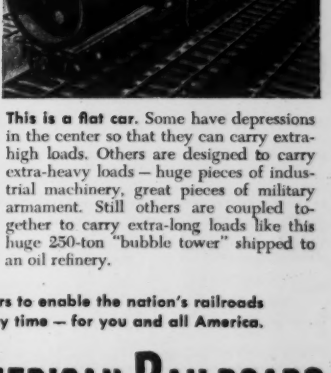
But there are many special cars for particular purposes. Tank cars, for example, are used for liquid shipments. Some carry gasoline and road oils. Others carry vegetable oils for soaps and salad dressings. Still others, lined with corrosion-resisting materials, carry acids and chemicals for industry. Lined with glass, they carry milk.



And you couldn't live as well as you do without insulated refrigerator cars. They carry much of the food you eat: fresh fruits and vegetables, meats and other packing-house products, butter and other dairy products. In summer, they are kept cold with ice or by mechanical refrigeration. In winter they are kept warm with heaters.



An "open top" car hauls coal, ore, stone, sand, steel and other heavy products. One type, the "hopper," drops its load out through the bottom. Another type, the "gondola," is often emptied by a car-dumping machine, as shown above. This machine picks up a car, turns it, pours out the load and sets the car back on the track—all in a minute or two.



This is a flat car. Some have depressions in the center so that they can carry extra-high loads. Others are designed to carry extra-heavy loads—huge pieces of industrial machinery, great pieces of military armament. Still others are coupled together to carry extra-long loads like this huge 250-ton "bubble tower" shipped to an oil refinery.

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FREE **FRANK H. FLEER CORPORATION.** Please send me information on your American Pictorial History offer. (See ad on Page 64.)

INS. **273**

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What Shall We Do with TOMMY?

Isabelle Marentz

Teacher, Francis W. Parker School, Quincy, Massachusetts

I HAD Tommy eight school days. I first heard of him one Friday in November when my principal said, "You are going to have a new pupil Monday." She continued, "There are some things you had better know about Tommy."

This is what she told me. Tommy had entered third grade in another school in September. The last day he attended school was the 28th day of that month, and before that he'd been a truant twice.

Tommy had been a problem from the day he entered first grade. He had been referred to the Child Guidance Clinic, but the clinic had temporarily closed his case because they felt his mother did not accept or follow their recommendations. No social agency, civil or religious, would accept responsibility for him.

His mother worked, but she had promised to take Tommy to school the first day and would see that he started each morning. He had a long lonesome walk to school, and this provided ample opportunity for getting into mischief. "Very likely Tommy will try to run away from school," my principal warned. He had run away from the Children's Home where he had been placed by the social agency for psychiatric tests.

Early Monday morning I arrived at school wearing a bright red suit. I'm not a student of color psychology but I knew that I wanted Tommy to focus his attention on me, rather than on the children.

I had a desk moved in for Tommy and stocked it with all the books and paraphernalia that the other children had. I wanted him to feel that he was being treated like every other child. But I slipped up on what seemed insignificant to me. It was the color of his spelling notebook! Nearly all were dark blue, while his was light blue. Six other children had light-blue notebooks but Tommy was unaware of this. Had I realized the situation at the time, and explained it to Tommy, I think he would have accepted the light-blue notebook.

When Tommy arrived with his mother at 8:50 A.M., I saw to my dismay that she and I were nodding acquaintances. I felt this could be a handicap because she might be reluctant to tell me details concerning Tommy which would help me understand him.

To make Tommy feel at home, each child in the class introduced himself. Later in the morning, one pupil showed Tommy through the school. When David and Tommy did not come back in ten minutes I became uneasy. After fifteen minutes I was worrying. Five minutes more passed and then two grinning boys returned to Room Six. Not only had David shown Tommy the school, but he had taken him into each classroom and introduced him to all the teachers!

One outcome of the classroom visits was that a child recognized Tommy. She lost no time in telling the other children about "terrible Tommy" and how he had been put out of the other school and the community center. Recognition was inevitable, but the stories started sooner than I anticipated.

Tommy was also an academic problem. Even if he had been an average student, he would have been behind the class after being away for two months. Whenever possible he copied from the other children. I was aware of this but said nothing, hoping that as he mastered the work the need for copying would disappear. Tommy was anxious to do as well as the others and he didn't want them to know that he couldn't do the work. However, after a few days he was willing to accept their help. One incident I remember was seeing Tommy get up and carry a chair to his desk for the girl who was to help him. He did this after several children who had helped him had carried a chair to put beside his desk. Somewhere Tommy had picked up a gentlemanly trait!

Tommy's school records revealed that his achievement and conduct in first grade were unsatisfactory, so he spent a second year there with little improvement. In second grade he had two teachers each for half a year. He was placed in the third grade because he was a bad influence on the second-graders. Of course, he could not do third-grade work so again he was not promoted. Though Tommy's individual and group tests indicated that he had ability to do at least average work, he had been in school four years with little success.

The youngest of four children, Tommy had an older brother and sister who were honor students in junior-high school. Another brother was doing low-average work in fifth grade because of hearing and speech disabilities. The parents were not compatible. Although his father frequently punished him, Tommy sought his approval.

Tommy's mother arranged her working hours to coincide with the

time her son was supposedly in school. He reported to her after school; it wasn't safe for him to roam the streets. His record included taking money from cash registers in stores, removing the change maker from a bus when the driver was in the terminal, and lifting a woman's handbag.

Tommy didn't keep the money. He treated other children to movies and goodies, and this left a marked trail for the police. Oddly enough Tommy liked to be seen with the police. He called them his friends. Often they put him into the police car and delivered him to his mother or to school.

The news of Tommy's admission to our school spread quickly. I was stopped by teachers I knew and some I didn't. All wanted to know about Tommy. Almost all had something to tell about his misdeeds. I decided not to give any information. In this way I wouldn't be adding to the Tommy stories. The teachers in my school agreed to bring any complaints about Tommy to me so I could handle the situation as I saw fit.

Tommy couldn't be told not to do something for he'd be sure to do it. Then, he'd wait to see what you would do about it. Around the first of December, the weather turned warm and the ground thawed. By recess, part of the playground was a sea of mud. Of course, that was the spot where the children gathered. The assistant principal asked the children to keep out of the mud. All the group dispersed but Tommy who deliberately began to walk through the mud. Pretending not to notice his disobedience, she said, "Tommy, would you be my assistant in charge of this part of the playground? Keep the children out of the mud." Tommy proved to be an excellent assistant.

And so seven days passed by. Tommy wasn't a reformed character by any means. He demanded more than his share of my attention. He continued to get into trouble and sometimes it involved other children.

One day when he and another boy were in trouble I called each of them out of the room separately and heard their stories. I told Tommy that I thought he had left the old Tommy in the other school, and that I was only interested in the new Tommy. "Do you know about me?" he asked in astonishment. "Yes, but it doesn't make any difference to me," I replied. "I like you and want to be friends."

Tommy was bewildered. He couldn't understand anyone knowing about him and yet treating him like any other child. I offered to shake hands and he did. When we went back into the classroom, he had something to think about.

Each day I held out something of interest to the class to entice Tommy back to school the next day. How long I would have been able to think up enticements I do not know, but the end of Tommy in my classroom was drawing near. Over a long week end he got into serious trouble.

The next day my principal informed me that Tommy was to appear in Juvenile Court on Wednesday. Tommy had another version. He told me, "I'm not going to be in school Tuesday." Then he went on to explain, "My aunt and uncle are coming from Maine tomorrow and they'll want to see me, so my mother said I could stay home." His statement did have a grain of truth for he does have an aunt and uncle living in Maine.

And that was the last I saw of Tommy. The court decided that he would have to be taken out of his environment. He was to go to either a state correctional institution or a private boarding school specializing in his type of problem. Private schools cost money, but, fortunately, interested parties provided the necessary funds and Tommy is having his chance.

For selfish reasons I was sorry to lose Tommy. Now, I'll never know whether I could have met the challenge or whether I too would have failed.

Is this a report of Tommy's failure? Should the blame be placed on the school, or is society at fault? The fact remains that here was a delinquent child, maladjusted, and headed for serious trouble. He has a chance of being saved for worthwhile citizenship. But what about the other Tommys, Joeys, Bills, and Johnnys? Are our schools and society helping them or will we wait until they too are in serious trouble before we wake up to the fact that they need help? Someone must accept this responsibility!

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MRS. VAN TOP *is a Vitamin Flop* She regards salads the be-all and end-all of a good diet.

You or your class could work out the suggestions here. A little talk or verse should accompany each portrait. Perhaps your grocer might help in supplying necessary vegetables, fresh or frozen. It might help you to know toothpicks, nails, and tape aid in putting these together.

MR. MOSS *is own food boss* He thinks potatoes and meat a diet sufficient for him.

With corn, potatoes and spaghetti, STARCHY PETE, *above, is vitamin cheat.* MRS. VAN TOP has parsley hair, cabbage face, carrot nose and slices of radishes for mouth. MR. MOSS has whole potatoes for arms, shredded potato hair and moustache (cardboard is painted to look like steak and chops).

Other ideas are: MRS. PEELER is a Vitamin Stealer: she pares the way to vitamin deficiency. Use apple peelings for hair, potato peelings for face, carrot peelings for nose and so on. Then, FADDIST PEARL is a Salad Girl; she thinks salads are the only important thing. Her face can be one-half of grapefruit, banana neck, cress necklace, lettuce blouse.

MRS. BOILER is a Vitamin Spoiler; she cooks away or pours down the sink all the vitamins. You might use a strainer for face, carrot top hair, slice of turnip for nose, tomatoes for mouth and carrot for eyes.

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FREE **EYE GATE HOUSE, INC.** Please send me your colorful brochure which describes the Eye Gate Filmstrip Club Plan, and the fully illustrated 1952-1953 edition of the Eye Gate Filmstrip Catalog. (Please see our announcement on Page 9.)

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We Discover Austria

Dorothy Hartzell

Lower-Grade Teacher, Buder School, Ritenour District, Overland, Missouri

WHEN our fourth grade decided they wanted to write a letter they were eager for it to be exciting and unusual. I remembered the Club Exchange column in THE INSTRUCTOR, and in our file of current magazines we found a letter from Austria.

The class wrote letters, but only after discussions about what they would like to read from strangers. It was surprising how this changed the content of the letters. We planned to vote on which one to send. There was a distinct improvement in penmanship, letter form, and content. The children said, "Imagine my letter going all the way to Austria." We called the post office and learned the cost of postage for air and regular mail. Our letter was sent air mail.

But we didn't sit and wait for a reply. We discovered that our school custodian was born and reared in Austria. We invited him to give an informal talk about himself and his native land. He borrowed a folk costume and a Tyrolean feather which is characteristic of one part of Austria. He even cut a walking staff from the woods near by. He told about climbing the Alps to pick the famous Edelweiss flower, the dangers from the mountains during the spring thaw, how the snow covers houses even to the roofs, how the people dance and sing, and how the yodelers call one another.

He surprised us by speaking the seven languages which were used in his tiny country. He also showed us a newspaper which he receives regularly from his native town, printed in their language, but he assured us that many people speak and write English because it is taught in most of their schools.

Our music supervisor introduced us to "The Blue Danube." We learned to sing the words and to do the waltz step. We located the Danube River and Vienna, the capital, on the map. We read stories about the composer Johann Strauss, about castles and courts. The children imagined that they were ladies and gentlemen of the king's court, dressed in lace and velvet, dancing the waltz.

More about Austria came to our attention. There were neighbors who sent pictures and keepsakes for us to see and appreciate. Newspaper articles were clipped and read. *The National Geographic Magazine* carried an article which described the places with which we had now become familiar. A committee wrote for travel folders. One pupil used a "child-level" encyclopedia and read the history of Austria to the class. We compared the ages of Austria and the United States, and the size of Austria to Missouri. Another child found a picture of the Austrian flag. She cut and sewed a replica for our collection of items.

Several girls liked to make paper dolls. It was easy to direct their efforts into making Austrian dolls. First, they studied the folk dress, which is more interesting than the clothes worn daily by Austrians now. Each of the peasant costumes was an authentic design.

Three boys made a large relief map. We made no claim as to its perfection, but it gave us a better geographic concept of Austria.

So much interest was shown in this project that our supervisor obtained a speaker through an International League. She was a war bride—young, beautiful, and very cultured. She had been in the United States only three years, so her account of Austria was more up-to-date.

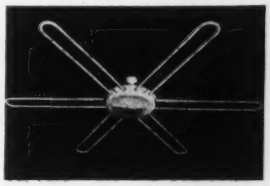
An Austrian Child's Drawing

This friendly young woman did more than anything else to make us feel that people in Austria were like people in Missouri. She showed us a picture of a ferris wheel like ours and she told us that they play ball, have radios, cars, and busses like ours, and they dress, go to school, movies, and church as we do. To make a perfect climax, we received our first letter from the Austrian school on the same day.

The Austrian teacher had a purpose in writing to us, too. She was helping her children to study and use the English language, while our American purpose was to teach our children to understand people in faraway places.

We exchanged several batches of letters, hand-drawn pictures, and post cards. The cost involved was comparatively small but the enjoyment and knowledge gained from this unit was immeasurable.

For excellent lighting, low current consumption, and long lamp life, install any of the cold cathode lamps manufactured by the Illuminating Engineering Co., 2347 East Nine Mile Road, Hazel Park, Mich. The hairpin UX-680 Lightaleer is shown. With cold cathode lighting you have no glare, shadows, or waiting for the lamp to light. More material on how cold cathode lamps can fill your needs will be sent to you on request.



The problem of finding a surface that will reproduce three-dimensional projection has been solved by the Radiant Manufacturing Corp. They have designed the "StereoMaster," a portable screen that insures brilliant reproduction. The screen comes in a metal case and is available in sizes of 40" x 40" and 50" x 50". Write the manufacturer at 2627 W. Roosevelt Rd., Chicago 8, Ill.

Every school administrator, teacher, and custodian should have a copy of "The Care and Cleaning of Chalkboards," distributed by the Weber Costello Co., 1212 McKinley, Chicago Heights, Ill. You'll find simple but common-sense suggestions for "breaking in" and caring for a chalkboard. To get the best service from your chalkboard, send for several of the free booklets.

How would you like to have a chalkboard space one day and tackboard the next? Vers-A-Tilt, a unique and easy installation unit, makes this possible. The tilted surface eliminates glare and facilitates a more normal writing posture. The space behind the board allows for storage of art materials, maps, and other items.

As well as being easy to install, Vers-A-Tilt is also easy to adjust to varying heights. An overall adjustment height of ten inches allows use of the board by both kindergarten children and eighth-graders. Vers-A-Tilt is distributed exclusively by the Claridge Equipment Co., 4608 W. 20th St., Chicago 50, Ill. Descriptive material is available on request.

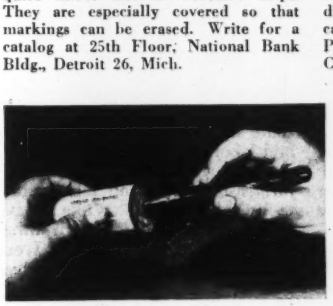
Make the most of the light you have in art or science classes with a "Light Intensifier." For example, a fifty-watt bulb with the Light Intensifier gives three times more light on a given spot. The Intensifier is a scientifically designed lens encircled by a beam-directing casing. It may be used with twenty-five to one-hundred watt bulbs. Order from Coast to Coast Products, P.O. Box 58, Ludlow, Massachusetts, for one dollar.

The map of the United Nations in six brilliant colors is a decoration in itself. The Denoyer-Geppert Company, 5235 Ravenswood Ave., Chicago 40, noted map, globe, chart, and model makers, invites inquiries. Blue seas, white land areas, and other colorful symbols will make geography a pleasure. The map, 44" x 35", is available in several varieties of mountings, starting at $2.50.

For student participation maps, inquire about Hearne Brothers maps. They are especially covered so that markings can be erased. Write for a catalog at 25th Floor, National Bank Bldg., Detroit 26, Mich.

Fun with Numbers, I-Win, is a new educational card game which makes arithmetic fun. The twelve decks cover the first four grades and four mathematical processes—addition, subtraction, multiplication, and short division.

A deck consists of fifty cards; twenty-five are problem cards and the other twenty-five are answer cards. Two or more can play the game. Each player matches problems with answers by drawing from the main pile or from the discard pile. The first one to match his cards wins. Order from the Exclusive Playing Card Co., 1139 S. Wabash Ave., Chicago 5, Ill.

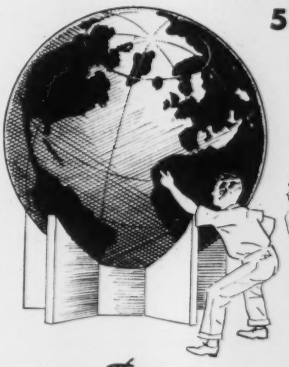


It's finally been invented—a Crayon Sharpener. Crayons need no longer be discarded or ignored because they are dull. This Leeds Sweete product from 108 N. State St., Chicago 2, quickly restores "brand-new" points to crayons. Coloring and marking will be much more enjoyable. A Crayon Sharpener costs only $.10 and can be purchased at most drug, variety, or dime stores.

"Introduction to the Globe"

For Elementary Grades

5 New Color Filmstrips
...120 Lighted Pictures

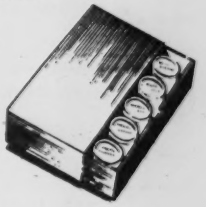


A sound foundation for future skill in globe and map reading can be laid by the use of this new filmstrip series.

These filmstrips present basic understandings of the earth. The color artwork lends realism. It aids in identification and definition of the objects pictured.

To stimulate further individual interest and small group study . . use this "Introduction to the Globe" series. Priced at $19.50 for series — $4.20 per filmstrip. Ask for preview.

"Continents and Oceans"
"Up and Down"
"North, South, East and West"
"Night and Day"
"Hot and Cold Places"



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This carefully documented picture-story unit will arouse students' attention and add interest to lessons in American history, social studies, and language arts.

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How the Pilgrims gained freedom to develop a new way of life by voluntarily banding together to gain *physical security*. How the men of '76 gained freedom and opportunity to speak, work, and live as they pleased. How, by building *financial security*, Americans achieved the freedom to "Go West" for new opportunities.

Finally, how today's families, through thrift, foresight, and ambition can find new frontiers of freedom and opportunity—right in their own home towns.

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By careful research, writers, artists, and editors have taken every precaution to make sure you are presenting your pupils with authentic historical information.

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INS. 9

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FREE **THE AMERICAN PEOPLES ENCYCLOPEDIA.** Please send me without cost copy of "New Horizons," containing helpful suggestions on how your encyclopedia can aid in teaching science and social studies.

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10¢ **RCA VICTOR EDUCATIONAL SERVICES.** Please send me a copy of your new educational record catalog. ☐ I enclose 10c to cover cost and mailing charges.

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10¢ **THE PLYMOUTH PRESS.** Please send me your special catalog of over 300 helpful items with descriptions of new Wall Charts and Self-Help Seat Work for Beginning Readers. ☐ I enclose 10c to cover postage and handling.

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10¢ **RIT PRODUCTS CORPORATION.** Please send me a copy of "How to Make Costumes." ☐ I enclose 10c.

INS. 54

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10¢ **BAKER SCIENCE PACKET.** Enclosed find 10c for pamphlet "Teaching Science Is Fun"; also literature on Baker Science Packet.

INS. 442

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 2-53

$2. **BETTER HOMES AND GARDENS, Book Dept.** Please send me, for free ten-day inspection: ☐ the Better Homes & Gardens Story Book for children 6 to 12; ☐ Better Homes & Gardens Story Book, for children 3 to 8—regular price $2.95. I understand that I can keep the book at the special teachers' price of $2.00. (Offer good only in U.S.)

INS. 382

Name ..... Grade .....

Street or R.D. ..... School .....

City ..... Zone ..... State 2-53

$3. **EXPOSITION PRESS.** Please send me one copy of THE REPUBLIC OF THE SCHOOLS by Victor Jelenko ($3.00). It appeals especially to teachers and parents who want to assure that children get a complete education for mature democratic citizenship.

INS. 342

Name ..... Grade .....

Street or R.D. ..... No. Pupils .....

City ..... Zone ..... State 2-53

Dear Miss Owen:

I would like you to know how much I have enjoyed the December issue of *The Instructor.*

It is a source of great satisfaction to see that you do not miss "the real spirit and meaning of Christmas." This can be seen in your selection of poems, plays, and pictorial material.

I only have one objection to your fine issue. I would have preferred that you had put the picture on page 25 on the cover . . . .

Margaret L. Flanagan, *New York*

The picture inside was fine. It gave us an art subject for once which didn't say "$4.00 a year—50 cents a copy."

Lloyd Larsen, *Wisconsin*

The December cover had real style . . .

Isabelle Symington, *Maryland*

. . . . I liked it but I couldn't understand it. Were the blue dots supposed to be sky? To me they would have been prettier if they had been green.

Brenda Maxwell, *Florida*

There is nothing like creating a sensation. As near as we can find out, the cover was generally popular and people liked having the art subject inside. Just to make sure we will try it again some time.

★

Dear Miss Owen:

My class was interested in the story about the Golden Cup (December, page 17). Gold has been mined in our vicinity and we had much discussion about the purifying process discussed in the story. Was the description correct?

Wilma Mae Alexander, *California*

To the best of our knowledge, yes. While the process of using nitric acid did not come into common use until the seventeenth century, it had been tried supposedly by some guild craftsman several hundred years before.

★

Dear Miss Owen:

Celia Klotz surely must be a teacher. Her "School Teacher's Christmas" (December, page 67) certainly hits the nail on the head.

Martha Grackel, *Delaware*

Celia Klotz described our school to a T . . . .

Milicent B. Cuppman, *Minnesota*

We are afraid she described too many schools "to a T" to suit us. If Christmas in your school building was hectic, now is the time to do something about it. Make up your mind that next year will be different and do some real planning to make your Christmas celebration simple and easy. It should be *by* and *with* the children, not merely *for* them.

★

Dear Miss Owen:

Congratulations on the wonderful handwork section in the December issue. Your Christmas special is worth the entire cost of a year's subscription. Our school used five of the handwork items.

Jessie M. Wallace, *Kansas*

We used the mitten project described in *The Instructor* (December, page 45) and had thirty-two pairs of mittens to go to Korea.

Pauline Prichard, *North Carolina*

Under separate cover I am sending you some cutouts we made from aluminum foil. My pupils are only second-graders and theirs are just as good as those made by third-graders shown in the December *Instructor* (page 51).

Esther Williston, *Virginia*

Good for you, and good for us that the page inspired you to try the idea.

★

Dear Miss Owen:

One of the teachers clipped a cartoon from your magazine and hung it up in our bus drivers' room (December, page 70). All I can say is the bus driver's lot is a hard one and I am glad to see that someone appreciates what we put up with.

Murray Martin, *New York*

Well, Murray, some of us rode on the school bus once ourselves. The seats were uncomfortable, but they were the least of our difficulties, so we know exactly what you mean.

★

Dear Miss Owen:

I am so appreciative of your beautiful carol, "Rise Up, Shepherd, an' Foller" (December, page 34) that I want to write to you about it. We are building our entire Christmas program around it, and the children certainly enter into the spirit of the carol.

Agnes McCullough, *Wyoming*

It is a beautiful carol. Several teachers have asked us if we know of a recording of it. There is none to our knowledge. If any of you know of one, would you write us, giving the company and number.

★

Dear Miss Owen:

Why does Aunt Grace want Christmas cooky recipes? (December, page 64.) Does she plan to go into the cooky-baking business? Also, we would like to know if Aunt Grace has a husband. He must be henpecked if she does, for she never mentions him.

Grace L. Kline, *Kentucky*

If she is starting a cookbook it is strictly on the Q.T., but judging by the recipes she has collected, we could easily imagine her doing it. No, Aunt Grace is not married, but with her permission we're informing you that a husband is imminent. Perhaps in a later issue she will discuss procurement methods with you.

★

Dear Miss Owen:

I would like to enter a protest about teachers having to take part in community affairs in which they really have no interest. Every organization that has a supper in our town expects the teachers to buy a ticket. Even though many of us live in other communities we are expected to support all the local charities. If some organization wants a store window decorated they turn to the school, or if they want posters made our children are supposed to stop their work and do them . . . .

Name withheld

Letters like this one reflect poor public relations from the school's standpoint. To solve these situations, school and community personnel must get together and effect a satisfactory policy.

Bring facts to life with beautifully-illustrated

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3 PART MUSIC IN FIRST LESSON—A PROGRAM IN 4 WEEKS

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FLUTES AND PIPES USE THREE WAYS CHIMES

ONLY 3 KEYS TO MASTER | ONLY 3 PIPES TO MASTER

Children love these attractive little instruments. The Soprano Child Flute, with its three padded keys, is the simplest instrument of its type ever designed. Numbers printed above the notes tell the flute players which of the keys they are to press. Numbers are also printed above the Harmony Pipe parts which tell the players which pipe they are to blow into. No. 1, for instance, always refers to the longest pipe, No. 2 to the middle pipe and No. 3 to the shortest pipe. An attractive desk music stand is provided with each instrument.

1. FLUTES AND PIPES ONLY
2. CHIMES ONLY
3. ALL INSTRUMENTS COMBINED

You can have a Harmony Band with as few as three players or as many as a hundred. Select the instruments to suit your taste. The combined range of the soprano, alto and tenor instruments is one octave. Delightful three part songs have been composed using the tones playable. Inasmuch as the soprano part usually carries the melody, it is advisable to place a few more players on the soprano part than on the alto and tenor parts. A reasonable balance, however, is all that is required. Make your class happy by placing your order today!

FREE TO TEACHERS

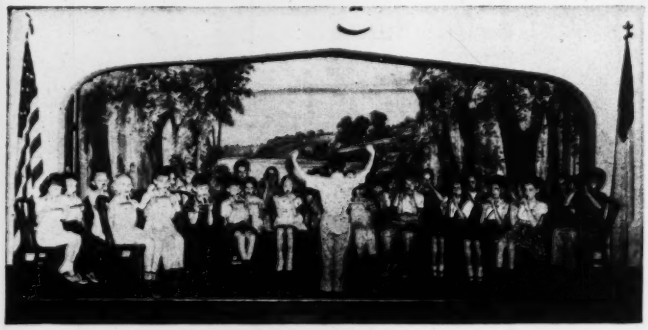
A piano accompaniment booklet, complete with teaching instructions, is provided free of charge to teachers on all INITIAL orders.

ONLY 3 CHIMES TO MASTER | ONLY 4 CHIMES TO MASTER

Everyone is surprised at the lovely tone produced by these aluminum chimes. No particular skill is required for the playing of these instruments for numbers are printed above the notes which tell the players which chime they are to strike. As shown in the illustration, the music can be placed right upon the instrument. Each of the chime instruments can be played with the child in sitting or standing position. When the child is in sitting position, he merely removes the neck strap and sets the instrument upon his desk.

"WONDERFUL" Say Teachers

Yes, this is what you, "The Teachers," have had to say about the Harmony Band. (Letters are on file.)



- "The class is delighted with our Harmony Band and so are the parents! Even the children in the class who are rather 'slow' have an instrument they can master. It is a real pleasure to see their faces light up when band time comes."
- "We were delighted with the instruments and my pupils would practice continually if time permitted."
- "I am using the instruments for Brownie Girl Scouts. Since using them, I haven't room for all the Brownies who want to come in."
- "We are quite thrilled over the new Harmony Band and I like it better than our Rhythm Band."
- "We received our Harmony Band instruments and the children certainly got a thrill out of their first lesson. I would like to order 40 more instruments.

THIS COUPON WORTH..... 50¢

on all orders of $3.00 or more.

(This offer applies only to teachers, supervisors and school officials and is limited to one to a customer.)

FREE A music desk stand and BOOKS I and II of the "1-2-3 Harmony Band Method" are provided FREE OF CHARGE with each instrument purchased.

KINDLY NOTE: The new "improved chime" listed below is now made with a stronger wood frame. The slight increase in price is to take care of the added manufacturing cost plus the greatly increased postage rates.

WE PAY THE POSTAGE

HANDY-FOLIO MUSIC CO.
2821 North 9th St., Milwaukee 6, Wis.

.....Soprano Child Flutes	@ $1.00 each	$.....
.....Alto Harmony Pipes	@ $1.00 each	$.....
.....Tenor Harmony Pipes	@ $1.00 each	$.....
.....New Improved Soprano Chimes	@ $1.75 each	$.....
.....New Improved Alto Chimes	@ $1.75 each	$.....
.....New Improved Tenor Chimes	@ $1.75 each	$.....
.....Two-Octave Symphonet sets	@ $1.50 each	$.....
	Total	$.....
	Less 50c coupon deduction	$.....
	I enclose	$.....

Name.....

Address.....

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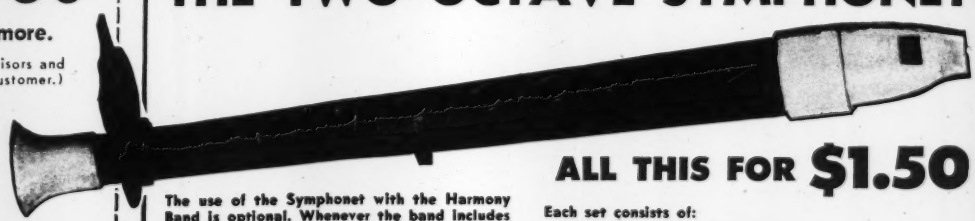
For The Older Children
THE TWO-OCTAVE SYMPHONET



The use of the Symphonet with the Harmony Band is optional. Whenever the band includes children from the fourth grade or up, however, the Symphonet makes a welcome addition. (Although the Symphonet can be learned by primary grade children, the progress is much faster if the child is at least in the third or fourth grade.) Because of the two octave range of the Symphonet, it can be used to play any of the three parts. In fact, a Harmony Band can be had of SYMPHONETS ONLY, by dividing the players on the three parts. When used with the other instruments, the Symphonet usually plays the soprano part.

ALL THIS FOR $1.50

Each set consists of:

- The De Luxe Model Symphonet
- The attachable music holder
- Cloth carrying bag
- A desk music stand
- Both Harmony-Band instruction books
- The "Number or Note Symphonet Method"
- Books I and II of the "Sing or Play Symphonet Method."

(The latter two Symphonet books are included to prepare the Symphonet players for the four-part "Advanced Course" for Symphonet-Harmony Band which is now available. Additional information on this course will be sent on request.)

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